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SOURCES OF INTEREST

IN

HIGH SCHOOL ENGLISH

BY

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INTRODUCTION

THE purpose of this book is to show what relation literature bears to the youth. The subject is treated from the standpoint of the various types of literary art forms with a view to determine how the different elements of this art interest the readers, and at what stage of development they are most potent. The particular field covered is the high school period, but the grade immediately preceding this has also been considered, in order to show the transition from grammar to secondary schools.

The general subject — relation of literature to children — has been treated before, but under different school conditions and with a different literary purpose in view.

Clark Wissler (*Pedagogical Seminary*, vol. 5) conducted an investigation of the reading of some 2000 children in Indiana schools, based upon the selections in the class readers, from the second to the fifth year. He deals with children of an earlier age than those considered in this book, and he makes no attempt to find elements of interest in the several classes of literature; but his classification of selections is practically the same as this, and the choice of literary works shown in his report is of interest for comparison with that of older pupils.

Clara Vostrovsky made a study of the library reading of 1200 Stockton children ranging in age from 9 to 19 years. While this investigation does not concern itself with the course of study pursued or the grade of work done by the

readers, it shows some interesting facts regarding juvenile reading and fiction, and touches upon history, biography, and science.

In 1896, under the direction of Charles H. Thurber, in Chicago, report was made on the reading of 3000 grammar school pupils from 9 to 15 years of age. This report is of value in showing the relative quantity of different classes of literature read by children of different ages, and forms a basis for comparison with results in high school. It gives no information, however, on sources of interest. Furthermore, as the investigation was made in February, that is, in the midst of the school year, it considers only the work of the five previous school months, and for this reason reflects too largely the influence of the teacher.

Very little investigation has been made in the high school field. In *School Review* (vol. 13) Samuel Thurber discusses the voluntary reading of high school pupils. He finds this to consist of 91% light fiction, 5% essays, 1% poetry, and only 2% of what he considers literature. He reaches the conclusions that the required reading is too far removed from pupils' normal interests and that "teachers need to be more sympathetic." His discussion is suggestive, but as it is based upon evidence from only one high school, the conclusions are not convincing.

Three Colorado cities have given statistics regarding the maximum and minimum quantity of children's reading (R. W. Bullock, *National Education Association Report*, 1897). The observations, which cover all grades from the third year to the end of the high school course, relate only to stories. These are somewhat artificially classified, and the question of sources of interest has not been considered. No separation is made of high school work, and there is no

discussion of drama, poetry, the essay, or other literary forms. The upper grades are found to have the maximum amount of reading; but in this case again the evidence does not constitute satisfactory proof.

F. O. Smith gives data from the reading of 2000 pupils in the sixth to the twelfth year in three Iowa cities. He seeks to find the quantity of voluntary reading done, and the relation of such reading to the English course. He gives a record of the number of books read per pupil for the several years, but takes no account of the different classes of books read. His records of the first choice, though not classified, are of interest in showing popularity of individual books. Though he does not make a special study of motives, yet he offers some helpful suggestions on this topic, both for grades and for high schools. He gives some data on the relation between the number of books a pupil reads and the character of his school work, but as this is based upon only 85 records it cannot be thoroughly convincing. His final conclusions are not closely related to his data, and they are too general to be of value.

Allan Abbott's report also touches on secondary school work. Mr. Abbott bases his *Reading Tastes of High School Pupils* upon the reading of English in college entrance requirements — a limited field. Without analysis of motives he has classified 178 books as "much liked," "liked," or "disliked," and has tabulated his results. His conclusion is that teachers should consider boys and girls immature, and give them no literature inconsistent with their development. He gives some valuable suggestions regarding books to be read, but does not show why these books will contribute to the pupil's mental growth. (*School Review*, Oct., 1902.)

The discussion in this book differs from others in these particulars:

It deals with the problem distinctly from the high school point of view.

It aims to show sources of interest, to explain why these qualities appeal to the reader, to connect the elements of interest with the literature in which they are found, and to relate their potency to the pupil's psychic growth.

It eliminates, as far as possible, the teacher's immediate influence by securing the data for a whole year at the opening of school in the fall, after a long vacation has intervened and before the new teacher can make a strong personal impression.

The investigation was conducted in seven different cities in the State of New York, all of which were following a uniform syllabus, — the State syllabus of 1905. Since this syllabus conforms to the uniform college entrance requirements, the conclusions from this study have a general application.

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SOURCES OF INTEREST IN HIGH SCHOOL ENGLISH

QUESTIONS AND REQUIRED READING

UPON the opening of the schools in the first week in September, the following questions were submitted to high school teachers and pupils in seven cities. According to the plan, the first year high school pupils reported on eighth grade elementary work, and the fourth year pupils on third year high school work. Hence, this report omits all record of fourth year work but it shows the interesting transition period from the elementary to the high school.

QUESTIONS FOR HIGH SCHOOL PUPILS

1. Give your name and age.
2. Where were you born?
3. What grade, or year, were you in last year, and in what school?
4. What is the name of your present English teacher?
Of your last year's English teacher?
5. What books, stories, papers, or poems did you read last year as a part of your regular school course?

Which did you particularly like, and why? So far as you can, give the title and the author of each book.

6. What books, stories, or poems, aside from your regular school course, have you read since a year ago? Which did you particularly like, and why?
-

One disturbing factor in other investigations has been the influence of the teacher. To avoid this, as far as possible, the answers were called for at the beginning of the school year. In most cases the teacher under whom the pupil studied the previous year was not the one to whom he gave his answers. It was therefore possible to get an opinion that was not immediately influenced by the teacher's expression of his own judgment regarding the various books read. The teacher's report was given to show which selections were chosen from the course. That is, among the first year selections are included, — *Ivanhoe*, *A Tale of Two Cities*, and *Cranford*. The teacher determines which of these the class shall read.

QUESTIONS FOR HIGH SCHOOL TEACHERS

1. Name of school.
2. Name of present English teacher.
3. Name of last year's English teacher.
4. What reading was done last year by the several classes in this school? Indicate after each selection whether it was read as a class exercise or by students outside the class.

REQUIRED READING — EIGHTH GRADE GRAMMAR SCHOOL

I. Appreciative reading of

I. PROSE

Warner, C. D.	In the Wilderness. Or
Burroughs, John.	Sharp Eyes and Other Papers.

II. POETRY

Scott, Sir Walter.	The Lady of the Lake.
Or all of the following:	
Longfellow, H. W.	The Skeleton in Armor.
Macaulay, T. B.	Horatius.
Lowell, J. R.	Singing Leaves.
Lowell, J. R.	Rhœcus.
Lowell, J. R.	Under the Old Elm.
“ Washington ” — stanza beginning with the line, “ Soldiers, statesmen, rarest union.”	
Browning, Robert.	Incident of the French Camp.
Lowell, J. R.	Under the Willows.
The prelude ending with the lines:	
“ And I must follow would I ever find, The inward rhyme to all this wealth of life.”	
Byron, Lord.	Apostrophe to the Ocean.
Shelley, P. B.	To a Skylark.

FIRST YEAR, HIGH SCHOOL

FIRST HALF

I. Coleridge.	The Ancient Mariner.
Macaulay.	Lays of Ancient Rome.
Lowell.	The Vision of Sir Launfal.
II. Scott.	Ivanhoe.
Dickens.	A Tale of Two Cities.
Gaskell.	Cranford.

SECOND HALF

- | | |
|---------------|--|
| I. Irving. | The Sketch Book. |
| Lamb. | Essays of Elia. |
| Bacon. | Essays. |
| II. Browning. | Cavalier Tunes, The Lost Leader,
How They Brought the Good News from Ghent to Aix,
Evelyn Hope, Home Thoughts from Abroad, Home
Thoughts from the Sea, Incident of the French Camp,
The Boy and the Angel, One Word More, Hervé Riel,
Pheidippides. |
| Tennyson. | Gareth and Lynette, Lancelot and
Elaine, The Passing of Arthur. |
| Palgrave. | Golden Treasury (First Series),
Book IV, with special attention to Wordsworth, Keats,
and Shelley. |

SECOND YEAR, HIGH SCHOOL

FIRST HALF

- | | |
|---|---|
| I. The Sir Roger de Coverley Papers in the Spectator. | |
| Bunyan. | Pilgrim's Progress, Part I. |
| Franklin. | Autobiography. |
| II. Shakespeare. | As You Like It, The Merchant of
Venice, Twelfth Night. |

SECOND HALF

- | | |
|------------------|---|
| I. George Eliot. | Silas Marner. |
| Goldsmith. | The Vicar of Wakefield. |
| Hawthorne. | The House of the Seven Gables. |
| II. Goldsmith. | The Deserted Village. |
| Palgrave. | Golden Treasury (First Series),
Books II and III, with special attention to Dryden,
Collins, Gray, Cowper, and Burns. |
| Pope. | The Rape of the Lock. |

THIRD YEAR, HIGH SCHOOL

FIRST HALF

- | | |
|------------------|---|
| I. De Quincey. | Joan of Arc and The English Mail Coach. |
| Emerson. | Essays (selected). |
| Ruskin. | Sesame and Lilies. |
| II. Shakespeare. | King Henry the Fifth, Julius Cæsar. |

SECOND HALF

"A review of the books read in the preceding terms, with some attention to the literary history of the epochs which they represent."

CLASSIFICATION

The answers to the question, "Where were you born?" were not considered, as so few of the students were foreign-born that the influence of this factor was negligible.

The answers to the question concerning the literature read as part of the regular school course were carefully classified under the following groups of reasons assigned for preference: (1) description, (2) moral, (3) plot, (4) character, (5) style or beauty. Some answers came barely within this scheme of classification, while a few fell entirely outside of it; but the aim was to bring them, if possible, within this range, because they represent the various elements of content that may be expected to furnish sources of interest.

The particular selection under each group was determined by the teacher. That is, when a class reported *Ivanhoe* and not *A Tale of Two Cities*, it meant that only the former had been read.

The answers to the question concerning outside reading were classified as follows:

1. Fiction	$\left\{ \begin{array}{l} .1 \text{ Classic} \\ .2 \text{ Current} \end{array} \right.$	$\left\{ \begin{array}{l} .01 \text{ Classic Tales} \\ .02 \text{ Short Stories} \\ .03 \text{ Juvenile Stories} \end{array} \right.$
2. Poetry	$\left\{ \begin{array}{l} .1 \text{ Epic or Narrative} \\ .2 \text{ Descriptive or Lyric} \end{array} \right.$	
3. Drama	$\left\{ \begin{array}{l} .1 \text{ Tragedy} \\ .2 \text{ Comedy} \end{array} \right.$	
4. History	$\left\{ \begin{array}{l} .1 \text{ Classic} \\ .2 \text{ European} \\ .3 \text{ U. S.} \\ .4 \text{ Local} \end{array} \right.$	$\left\{ \begin{array}{l} .01 \text{ Tales} \end{array} \right.$
5. Science	$\left\{ \begin{array}{l} .1 \text{ Animals} \\ .2 \text{ Plants} \end{array} \right.$	$\left\{ \begin{array}{l} .01 \text{ Tales} \end{array} \right.$
6. Biography		

An additional list of books *best liked*, with reasons, was made for separate tabulation.

Seven cities in New York State are represented, ranging in population from 150,000 to 12,000.

The results in these cities by years are shown in the following pages:

REPORTS OF PUPILS

EIGHTH GRADE, GRAMMAR SCHOOL

FIRST CITY

	No.	TOTAL AGE	AVG. AGE*
Boys	110	1498	13.6

REQUIRED READING. — Almost the entire interest in poetry is in *The Lady of the Lake*, though a few choose *Horatius*, *Rhæcus*, and *The Skeleton in Armor*. Out of the whole number only 19 select prose. The required prose must seem dull to this grade.

OUTSIDE READING. — 110:290. This means that 110 boys have read 290 books. A few history tales are read and a little poetry, but almost no drama. The main interest is in fiction, but less in juvenile fiction than is the case in the following cities.

	No.	TOTAL AGE	AVG. AGE
Girls	123	1650	13.4

REQUIRED READING. — There is a vagueness of opinion, many failing to express any choice.

OUTSIDE READING. — 123:382. The chief difference from the boys' reading is in the increase in the amount of current fiction and narrative poetry.

* As the age is given for the time when the report was made and the grade was that of the preceding year, one year must be deducted from the age in each case to make it correspond to the grade.

SECOND CITY

	NO.	TOTAL AGE	AVG. AGE
Boys	241	3254	13.5

REQUIRED READING. — The tendency of this group shows interesting features. *In the Wilderness* has a large following. It is chosen for the description, the lesson, the story, and the characters. The descriptions in *Sharp Eyes* have made a noticeable impression. *Incident of the French Camp* finds its only supporters in this city, while *The Apostrophe to the Ocean* finds admirers here and also in the fourth city.

OUTSIDE READING. — 241:677. Juvenile stories are prominent. There are some science stories and a little poetry, but almost no dramas.

	NO.	TOTAL AGE	AVG. AGE
Girls	252	3353	13.3

REQUIRED READING. — It differs little from that of the boys, showing about the same strength and variety.

OUTSIDE READING. — 252:835. Poetry and science stories are prominent. Louisa Alcott's books are popular but current fiction is read far oftener than are juvenile stories.

THIRD CITY

	NO.	TOTAL AGE	AVG. AGE
Boys	50	696	13.9

REQUIRED READING. — With both girls and boys the choice is pronounced. Not quite half prefer *The Lady of the Lake* and the others divide between *Sharp Eyes* and *In the Wilderness*. The pupils are inclined to pick out

a particular episode, like the chase, and comment upon that as the thing of most interest.

OUTSIDE READING. — 50:240. Classic and juvenile tales are prominent, and current history stories have a showing. But in every case stories of strong action are preferred. *The Spy*, *The Last of the Mohicans*, *Ivanhoe*, and *Treasure Island*, are chosen "for adventure and happenings." *The Vision of Sir Launfal* and *Evangeline* are read "for the story and the moral." *Hero Tales* are mentioned "because of their brave men," and *The Man without a Country* "because it makes you love your country more." The strongest motives here are physical action and moral force.

	No.	TOTAL AGE	AVG. AGE
Girls	53	715	13.5

REQUIRED READING. — There is little difference from that of the boys.

OUTSIDE READING. — 53:334. A little more of classic fiction, much more poetry, more drama, and more nature stories have been read. *Evangeline* is a particular favorite, its interest centering in the heroism of self-abnegation; *Uncle Tom's Cabin* "tells how cruel the Southern whites were to the negroes." (This is why the book is prohibited in the Buffalo juvenile libraries.) There is a good showing of girls' books. One girl says, "I like *Little Women* because Beth is so kind and good to everyone." The girls express pleasure in books with a "sad plot." They seem to prefer patience and endurance, while the boys are interested in action.

FOURTH CITY

	No.	TOTAL AGE	AVG. AGE
Boys	94	1382	14.7

REQUIRED READING. — Since the only prose offered in this year is *In the Wilderness* and *Sharp Eyes*, it is not easy to determine relative interest in prose and poetry. Among these boys a large majority favor prose. Only one sees any humor in *In the Wilderness*; all the others like it for what it tells about birds, animals, and the woods. The poetry may be divided roughly into descriptive and narrative. Those who select the poetry do so almost entirely for the story. *Horatius* "is exciting," so is *Rhæcus*, and *The Lady of the Lake* "is a good story."

OUTSIDE READING. — 94:268. While the ratio is not large, the report shows a greater uniformity in selection than among the higher grades, and also evidence of control. The proportion of classic selections is large and among them there is more juvenile fiction than is found in the upper classes. There is also a fair proportion of dramas, history, and science stories. Boys' stories are common, with *The Half-Back* as the favorite. Reasons seem to be about equally divided between moral and physical action. *The Man without a Country* is next to *The Half-Back* in favor and has "lots of common sense and worldly wisdom in it." *Tony the Tramp* has "lots of plot and a good moral." This characterizes the elements of choice at this age.

	No.	TOTAL AGE	AVG. AGE
Girls	86	1260	14.6

REQUIRED READING. — There is little difference from the boys' reading. Those who choose the prose like the stories of birds and other animals. Humor is not mentioned.

Those who choose *The Lady of the Lake* are particularly interested in Ellen or in some of her affairs. No one has chosen *An Incident of the French Camp*.

OUTSIDE READING. — 86:378. The classic tales are in the majority, with many short stories and juveniles. Some poetry and drama are given. *Evangeline* and *The Merchant of Venice* are special favorites. The *Elsie* books and *The Birds' Christmas Carol* have a following, and also *Santa Claus's Partner*. The adult novel does not become very prominent this year, but more girls than boys mention it. Nedra "is exciting;" *The Pathfinder*, *The Last of the Mohicans*, and *Treasure Island* are preferred for some form of adventure. The cheaper current fiction is remarkable for its absence.

FIFTH CITY

	No.	TOTAL AGE	AVG. AGE
Boys	32	450	14 plus

REQUIRED READING. — Not all give an opinion, and those who do so are not very definite. The study of these papers raises the question, Is the eighth year reading without interest to children of this age? The choice is divided about as in the other groups but is not very suggestive.

OUTSIDE READING. — 32:164. The outside reading continues to show supervision. There are a few history stories, some poetry and drama, but comparatively little current fiction. *The Half-Back*, *Treasure Island*, and *The Man without a Country* are popular, *The Prince and the Pauper* "teaches one to be satisfied with his lot," *The Merchant*

of *Venice* "is full of excitement," *The Brook* "tells what a brook would say if it could," and *The House of the Seven Gables* is chosen because it shows "how much mystery and horror can abound in a common house."

	No.	TOTAL AGE	AVG. AGE
Girls	26	355	13.7

REQUIRED READING. — The record shows little variation from that of the boys.

OUTSIDE READING. — 26: 142. Some poetry and drama and a good number of tales and juveniles are the features of the record. The first choices vary little from those of the boys. *The Man without a Country* "teaches love of country," in *The Prince and the Pauper* "the prince is kind to the pauper and his mother," and *The Birds' Christmas Carol* "shows how poor people can be made happy." But *The Merchant of Venice* is chosen for its excellent English. This might seem priggish but the writer reports four dramas and from these makes her choice.

SIXTH CITY

	No.	TOTAL AGE	AVG. AGE
Boys	47	684	14.6

REQUIRED READING. — Several give no reasons for choice, and some say simply "it is easy to understand." *Horatius* and *The Skeleton in Armor* find friends because of the heroic or brave characters.

OUTSIDE READING. — 47:129. The tendency toward juvenile selections continues. Only a little poetry is read and a few history and nature stories. *The Half-Back* is the great favorite. Some of Henty's books "are exciting;" *Canoemates* "has some brave fellows in it;" *Shifting for Himself* "shows how a boy can succeed." One mentions *Treasure Island* as "not quite so dry as other books." Action, courage, and travel as given in *The Land of the Long Night* seem to be of interest.

	No.	TOTAL AGE	AVG. AGE
Girls	49	677	13.8

REQUIRED READING. — Choice and reason for choice are very indefinite. Positive taste seems not as yet to have developed. Sixteen mention the prose selections, 14 give *The Lady of the Lake*, while a few prefer *Horatius*, *Under the Old Elm*, or *Rhæcus*.

OUTSIDE READING. — 49:201. The girls in this group follow the general rule of reading more than the boys do; they read about the same amount of current fiction as of classic fiction. They have read 26 selections of poetry, while the boys have read only 3. They have also read 13 historic tales. *Evangeline* is a favorite. "It teaches one to be patient, good, and kind," "it is a true love story," "it tells how kind Evangeline was to everybody," and "it is a beautiful story of love." *Betty Wales* "is thrilling with excitement;" *Two Orphans* "shows we should be thankful that we have a father and mother;" *The Bow of Orange Ribbon* is also popular, "for its picture of life in old New York;" *Timothy's Quest* "is easy to understand and shows Timothy's love for his sister."

SEVENTH CITY

	No.	TOTAL AGE	AVG. AGE
Boys	30	425	14.2

REQUIRED READING. — There is the same lack of opinion here as in the other schools. A few choose *Rhæcus* and *Horatius*, but most prefer *The Lady of the Lake* or one of the prose selections.

OUTSIDE READING. — 30:144. The poetry, drama, and history stories together exceed all fiction. *Evangeline* "is a fine story;" *Sheridan's Ride* "is a startling story of a ride;" Miles Standish cleaning his sword is the most attractive part of *The Courtship of Miles Standish*; *The Merchant of Venice* "is a good hint to miserly people, especially in the trial scene;" *Treasure Island*, *Buccaneers*, and *Pirates* tell of the daring exploits of pirates. One has read of the different kinds of machinery in boats.

	No.	TOTAL AGE	AVG. AGE
Girls	31	423	13.6

REQUIRED READING. — Except that a larger proportion choose *The Lady of the Lake*, there is little variation from the boys' record.

OUTSIDE READING. — 31:116. The girls have read fewer novels for adults and fewer juvenile stories but more dramas than the boys have read. They have also read poetry and some history tales. *Evangeline*, *O Captain! My Captain!* and *The Merchant of Venice* are favorites. *Ivanhoe* and *Uncle Tom's Cabin* are the chosen novels. *Mrs. Wiggs of the Cabbage Patch* is admired "for Mrs. Wiggs's character," though the mention of character is rare.

FIRST YEAR, HIGH SCHOOL

FIRST CITY

	No.	TOTAL AGE	AVG. AGE
Boys	122	1837	15.06

REQUIRED READING. — Of the 122 boys, 84 prefer *Ivanhoe*. Many of them call it “exciting” and “most interesting.” It is evidently the action rather than the plot structure that attracts them. Eleven who speak of the *Sketch Book* “like the descriptions.” They show little taste for *Sir Launfal* and *The Ancient Mariner* and none for Tennyson.

OUTSIDE READING. — 122:316. This is rather a low average and there is not much range. The boys mention six poems, but few dramas, no history, no biography, and only six volumes of science. While fiction predominates, the ratio of “classic” to “current” fiction is high. There is a marked tendency for boys’ books. Barbour’s *The Half-Back* and *Tom Sawyer* are favorites, also books about athletics and *Life at West Point*, because it “tells what boys have to do.” The *Story of a Bad Boy* is liked because it deals with a “real boy.” *The Last of the Mohicans* is “great,” and *Shipwrecked* is “full of adventure;” but only one of the Henty books is noted. *The Man without a Country* is mentioned by several because “it teaches loyalty.” The only poet given is Longfellow and he is liked because he is “instructive.”

Of dramas, *Julius Cæsar* is most favored, not *The Merchant of Venice*. The boys seem to read few current novels. In fact, *Cardigan* is the only one mentioned. They also

comment upon good periodicals, — *The Scientific American* is read for "its happenings all over the world;" *The Youth's Companion* for "variety of articles;" and *The Saturday Evening Post* for "variety of contents."

	NO.	TOTAL AGE	AVG. AGE
Girls	140	2159	15.41

REQUIRED READING. — Of the 140 girls, 68 prefer *Ivanhoe*. The reasons vary, but 27 assign plot in some form as the cause of interest. Some say the story holds them in suspense, and frequently add "very exciting;" some comment vaguely "very interesting;" 15 girls speak of the "beautiful and vivid descriptions;" 10 find in the story a moral lesson of bravery, honesty, etc.; 13 admire the characters most, 3 are interested in the customs described, while one likes the book because it is "not too deep."

The Ancient Mariner is next in favor. Of the 22 girls who prefer it, all but one are impressed with the *moral*; none see any beauty in the poem itself.

Sir Launfal has 20 admirers. Of these, 9 are interested most in the moral, 8 in the description, and 3 in the plot.

The Sketch Book finds favor with 17 girls, for a variety of reasons; 7 enjoy the descriptions, 3 like the stories, one finds the characters entertaining, and the others think the language beautiful.

Lamb, Bacon, and Browning and the *Golden Treasury* are entirely omitted. *The Idylls of the King* is mentioned by 11, and of these, 6 like the plot.

Evidently no one has read *Cranford* or *A Tale of Two Cities*.

Interest as a whole centers in dramatic action with a tendency to the moral.

OUTSIDE READING. — 140:823. Of the 823 books read, 592 are current fiction. The most popular novels are, *If I Were King*, *Brewster's Millions*, *Coniston*, *The House of a Thousand Candles*, *Graustark*, *The Conqueror*, and *Beverly of Graustark*. The reasons for interest are: "a fine hero," "love may wait," "it is about a throne," "bravery of American girl," etc., all showing interest in the dramatic or emotional elements. There are only a few of the *Lena Rivers* type, not enough to show any tendency.

In 172 of these books, classified as "classic and juvenile," the reasons for interest are: *Nicholas Nickleby*, "humor and character;" *Silas Marner*, "a child's relation to an old man;" *The Bow of Orange Ribbon*, "tale of war times;" *John Halifax*, "led an ideal life, it ends well;" *Lorna Doone*, "beautiful descriptions of Scotland;" *Rudder Grange*, "for its humor."

It is remarkable that in the books listed as "classics" plot interest is not mentioned.

The Man without a Country is quite a favorite, and it has evidently been read under direction. "It teaches us to be loyal to our country." *Hans Brinker*, another of the supplemental books, is enjoyed because it "tells of Dutch life."

Of the 30 books in the supplemental list of the State Course only 8 are mentioned.

There are 15 reports on poems. Longfellow is the favorite for his "beautiful thoughts."

The mixture of tragedy and comedy in *The Merchant of Venice* makes it interesting to some, but others prefer *Lamb's Tales*, "because they are easy to understand." A few have read some history stories and these generally express a preference for them. This is true also of Burroughs's *Sharp Eyes*, on the supplemental list.

SECOND CITY

	NO.	TOTAL AGE	AVG. AGE
Boys	211	3227	15.3

REQUIRED READING. — The preference here is less marked than in the first city; 145 give *Ivanhoe*, for such reasons as “more life,” “exciting,” “lots of action,” “adventure;” *The Sketch Book* is favored by 26 who “enjoy the scenes” or “like short stories.” Little preference is shown for the other selections.

OUTSIDE READING. — 211:1578. This average of nearly 8 books to a boy as compared with 3 to a boy in the first city is misleading, as 55 books were read by two boys. Less current fiction was read, but the list includes 203 volumes of classic tales, largely by Hawthorne and Poe. It is remarkable that of the 2 who have read 55 volumes, neither expresses a choice.

Again there is a preference for boys’ stories. *Kidnapped* and *Treasure Island* are liked for “action and suspense” and for “adventure;” *The Virginian* is “true to western life” and *The Honorable Peter Stirling* shows “persistence of a man in getting what he wants.”

This list is remarkable for its high grade of literary value. In this city much attention is given to developing a taste for good reading.

	NO.	TOTAL AGE	AVG. AGE
Girls	236	3542	15.01

REQUIRED READING. — A smaller proportion express preference for *Ivanhoe*, but there is a diversity of reasons not heretofore found. Some speak of the “beautiful scenes”

and one of the "places of suspense." *Sir Launfal* has more admirers among the girls than among the boys; it is called "beautiful," and one likes it because it is "told as a dream." *The Sketch Book* is liked for its "humor," and because it is "easy to understand." A few care for Browning, and 5 have read and prefer *As You Like It*.

OUTSIDE READING. — 236:1702. This is a better showing than that of the girls of the first city. There is also a marked difference in quality, 537 classic and juvenile against 985 current tales. Again one sees evidence of a guiding hand in the English department. There is here a tendency to read history and some science.

Classic tales are in particular favor. *Wonder Book* "teaches lessons," and is "easy to understand," *Greek Heroes* is "mysterious." *Kidnapped* has a "strong plot," *The Last Days of Pompeii* tells "lots of interesting things," *Ben Hur* is "not like other stories," *Nicholas Nickleby* "tells about hardships of other days," and *Pickwick Papers* "has reality of actions and some funny people." *Lorna Doone* is mentioned, and again its descriptions impress the reader. *Hiawatha* also finds favor. Juvenile books are more popular than in the first city. *Little Women*, *Little Men*, *The Hoosier Schoolboy*, and *Betty Wales* are all "good stories." Current novels are few and among them are *The Crisis*, *The Little Shepherd of Kingdom Come*, *Black Rock*, and *The Bow of Orange Ribbon*. One girl has read 13 Elsie books but has no choice. In nearly every case where a great quantity of current fiction has been read there is little or no opinion in regard to it. These girls are in a transition stage from youth to adolescence and as a whole their tastes are guided in healthy channels.

THIRD CITY

	No.	TOTAL AGE	AVG. AGE
Boys	36	549	15.2

REQUIRED READING. — The whole interest centers in *Ivanhoe*.

OUTSIDE READING. — 36:209. There is little to remark upon in this set that is not shown on the chart.

	No.	TOTAL AGE	AVG. AGE
Girls	35	547	15.6

REQUIRED READING. — The age of these girls is slightly above that in the other cities. While in the other groups there was a tendency toward *Sir Launfal*, here only one mentions it, and she has chosen it for its moral; but Tennyson has relatively a larger following here than in either of the other cities. Seven prefer *Idylls of the King*, but for various reasons, among which, moral, story, character, and beauty are all mentioned. For the first time *Cranford* is given, the story being liked for its "rare and quaint sayings." Poetry seems to be read because it is prescribed, but to no educational purpose. Eleven have read *As You Like It* and show an interest in the characters. *Ivanhoe* as before has the largest score, but the reasons for preference are less definite than in some other groups.

OUTSIDE READING. — 35:152. There is here a peculiar mixture of classic and current, juvenile and poetic reading. Only 5 prefer the novel of the day. *Graustark* is "exciting and unreal," *Thelma* is chosen for its "fine descriptions," and *Janice Meredith* because "its language is simple." Louisa Alcott's books "tell of human life and they are

natural." *Lady Eleanor's Mantle* "is exciting, it keeps you wondering." This group shows a healthy choice. The pupils have not done so much reading as the others, but their proportion of classic literature is higher, in the "juvenile" and "tales" groups, and they have read decidedly more poetry.

FOURTH CITY

	No.	TOTAL AGE	AVG. AGE
Boys	69	1088	15.7

REQUIRED READING. — *Ivanhoe*, *The Sketch Book*, and *The Vision of Sir Launfal* are the favorites. Real boys' reasons are given for preferring *Ivanhoe*. It is "about battles," "has life in it," is "warlike," "the men are brave." Nothing is said of the women or of the romance. No well-marked reasons are given for choosing *The Sketch Book*. It "gives information," "has pleasing style," and "humor." Possibly more find humor the source of interest than anything else. Some like *The Vision of Sir Launfal* for its descriptions, others for its moral and its plot. *Sir Roger De Coverley* finds its second admirer, who likes it for its wit.

OUTSIDE READING. — 69:224. While a few of the boys have read over 12 books apiece, most of this group have done less reading than the others and six report no reading at all. The highest record is 16 volumes of current fiction, and, as in the previous cases, no reason is given. A large quantity of reading seems to dull the power of choice and

discrimination. Where the quantity is not so abundant the quality is better. Then there is another interesting feature, — nearly every one has read some current fiction, but preference is almost entirely for classics. Several of Dickens's novels are mentioned, notably *Nicholas Nickleby*, in which the "characters seem real." *Les Misérables* shows the "beauty of a Christian life."

John Halifax is "elevating," and *Fisherman's Luck* is about "nature with enough action to make it interesting." These pupils give an unusual variety of reasons, not all centered on plot interest; even in *Ivanhoe* more are interested in description than in plot. Yet this does not indicate a weakness or lack of vitality, for a good, strong list of boys' books is given. *The Man without a Country* "is the best moral story ever read." *Tom Sawyer* describes a "real genuine boy" and *The Deerslayer* "has lots of exciting places;" *Hans Brinker* is a favorite, and several mention *The Jungle Book*. Other books mentioned are *Around the World in Eighty Days*, *A Study in Scarlet*, and *A Message to Garcia*. This list shows either that the boys are of strong intellectual power or that they have had particularly good training.

	No.	TOTAL AGE	AVG. AGE
Girls	71	1127	15.87

REQUIRED READING. — Among these girls the choice is narrow. *Ivanhoe* has by far the most records, and several express no choice at all. The reasons given are unique and with difficulty are grouped under the several classifications. *Ivanhoe* "tells of real life," "it is exciting," "it is long and romantic," and "has a mixture of funny and serious

events." The 5 who choose *The Sketch Book* give several reasons; in fact few seem to know why they like this, though the reasons usually given are "beauty" or "description." *As You Like It* is called "hard to understand" but "worth trying," and *The Merchant of Venice* is "real and lifelike."

OUTSIDE READING. — 71:265. Here again classic fiction seems to hold its own with current fiction. Dickens is a favorite, with *Oliver Twist*, *Nicholas Nickleby*, and *A Tale of Two Cities*, and the readers speak of the "interesting way" in which the stories are told. This is the general statement regarding Dickens. *Treasure Island* and *The Half-Back* are favorites, and there is a decided taste for the tales rather than for longer novels, particularly for *Tanglewood Tales*.

As compared with boys, girls show a stronger preference for poetry. *Hiawatha* "keeps one excited," showing the value of this poem for adolescents as well as for younger children. Girls choose dramas in about the same proportion as the boys do, but for different reasons. *The Merchant of Venice* "ends so happily," "Bassanio is a fine man," and "Gratiano is good company." *The Tempest* is liked because "it is wild." With the girls, as with the boys, the ratio is lower in this city than in most places, and the quality is higher. The reasons given also show evidence of individual choice.

FIFTH CITY

	NO.	TOTAL AGE	AVG. AGE
Boys	18	283	15.7

REQUIRED READING. — These 18 boys express vague choice, and mostly for *Ivanhoe*. One says it has "more of

a story to it;" two others, that it is "exciting." In this group the answers are crude and unsatisfactory.

OUTSIDE READING. — 18:87. The ratio here is not very high and the list shows little but fiction. This may account for the fact that few have definite opinions of the required reading. There are 41 classic volumes mentioned, but they include only *Ben Hur*, *Tom Sawyer*, and *Huckleberry Finn*. Only a few current novels are given and the opinions of these are not worth recording. Two of the more extensive readers have no opinion. Apparently the reading has not been guided and it has been of little value.

	No.	TOTAL AGE	AVG. AGE
Girls	20	303	15 plus

REQUIRED READING. — The choice among these girls, though very limited, is wider than among the boys. Only three selections are mentioned, — *Sir Launfal* has two votes, *The Sketch Book*, six, and *Ivanhoe*, the remainder. Poor as this showing is, there is encouragement in the thought that even in this group a few girls care for poetry.

OUTSIDE READING. — 20:147. Of 147 volumes mentioned, all but four are fiction, and the average, about 7 to a pupil, is high. There are some interesting records here. One who does not mention *Ivanhoe* in the required reading has read more of Scott, and prefers *Bride of Lammermoor* because of its fine descriptions; one is interested in the life of the "dear old vicar" in *The Vicar of Wakefield*. The better reading is done by a few. There is some tendency toward girls' books. One has read six of the Elsie series; and another, *Alice in Wonderland*, which she pronounces

“thrilling.” One prefers *Step by Step* because it is “good and costs but fifteen cents.”

SIXTH CITY

	No.	TOTAL AGE	AVG. AGE
Boys	24	397	16.5

REQUIRED READING. — From only 24 boys it is not wise to draw very broad conclusions. The fact that five types of literature are chosen has some significance; but almost everyone gives a different reason for his choice.

OUTSIDE READING. — 24:174. Of this number one has read 15, one 12, and another 8 volumes of current fiction. One prefers *The Lion and the Mouse*; the one who has read 12 books has no choice either among those or in the required reading. *The Merchant of Venice* is chosen by two. One has read 7 volumes of current fiction but prefers Kipling's *Tales*.

	No.	TOTAL AGE	AVG. AGE
Girls	28	438	15.6

REQUIRED READING. — Of these 28 girls, 3 prefer *The Ancient Mariner*, one the *Lays of Ancient Rome*, and 5 *Idylls of the King*. *The Ancient Mariner* is “mysterious” and “shows wonderful imagination;” *Idylls of the King* is admired for “beauty” and the “story,” and *The Lady of the Lake* is mentioned for its “descriptions.” No one finds real active elements. This group is very different from any of the others.

OUTSIDE READING. — 28:323. No such amount of reading has been done by any other group. Three express no choice, these being among the number who have read most current fiction. Those who prefer poetry in the required reading have read very little poetry in their outside reading, but they give a larger percentage of classic fiction. There are two girls' books mentioned, namely, *The Sweet Girl Graduate* and *The Little Maid from Canwood*. Two like *St. Elmo*, one because "it is most exciting," and another because she "hadn't an idea how it would end." *David Copperfield*, *The Mill on the Floss*, *Uncle Tom's Cabin*, and *John Halifax* are among the favorites.

SEVENTH CITY

	No.	TOTAL AGE	AVG. AGE
Boys	20	317	15.8

REQUIRED READING. — Of these 20 boys, 12 prefer *Ivanhoe*, largely for its dramatic content.

OUTSIDE READING. — 20:99. These boys have read 99 volumes but prefer only the following: *Ben Hur*, *Lorna Doone*, "for its descriptions;" Dickens's books, especially *David Copperfield*, and *On Your Mark*.

	No.	TOTAL AGE	AVG. AGE
Girls	31	471	15.2

REQUIRED READING. — The notable feature here is the preference for *Ivanhoe*. Only 3 choose *Sir Launfal*, and 2 *The Sketch Book*.

OUTSIDE READING. — 31:159. The ratio of classic to current literature is high among these girls; 6 have read

poetry, and 9 dramas. *Swiss Family Robinson*, Louisa Alcott's stories, *The Jungle Book*, and *Little Lord Fauntleroy* are among the favorites. *John Halifax* "is the best story ever written," and several of Shakespeare's dramas are preferred. The reading is strong and well chosen. When the quantity is not too large there is a wider range of choice and the opinions are more intelligent.

SECOND YEAR, HIGH SCHOOL

FIRST CITY

	NO.	TOTAL AGE	AVG. AGE
Boys	102	1653	16.2

REQUIRED READING. — With the exception of the second city, this is the only place where *Pilgrim's Progress* is mentioned. A few favor *As You Like It* but most prefer *The Merchant of Venice*. There is a growing interest toward character and away from plot. This is especially true of *Silas Marner*. *The Vicar of Wakefield* has a few followers, and 4 boys mention Tennyson.

OUTSIDE READING. — 102:416. The ratio is low, but the percentage of classic literature read is high. This is about equally divided between novels, tales, and juvenile books. A little poetry is read, but not so much drama as would be expected from the statements on the required list. The first choice shows no marked characteristics.

	NO.	TOTAL AGE	AVG. AGE
Girls	131	2108	16.1

REQUIRED READING. — In few instances does the girls' reading run so far parallel with that of the boys as it does here. The only point of difference is that more prefer Tennyson, and 5 speak of some form of beauty in his poems.

OUTSIDE READING. — 131:784. Here the ratio is far above that of the boys. Juvenile literature declines in favor and current fiction rises. Poetry increases slightly, but the whole list shows little individuality. The first choices are largely for *Graustark* and that class of fiction.

SECOND CITY

	No.	TOTAL AGE	AVG. AGE
Boys	182	2915	16 plus

REQUIRED READING. — Here there is an unusually wide range of reading, more than is prescribed. Many report on part of the first year work. This is because part of the class were "2A." Some prefer poetry and the drama.

OUTSIDE READING. — 182:906. The ratio is not large, but the reading is of a high order and it bears a close relation to the required reading. The teacher of this class for years has exercised a strong influence. He brings out the artistic element in what is read, and this seems to affect the outside reading. There is a high per cent of juvenile reading, including *The Crimson Sweater* and *The Half-Back*.

	No.	TOTAL AGE	AVG. AGE
Girls	194	3202	16.5

REQUIRED READING. — Not all of these girls give definite opinions, but those who do express a choice show marked individuality, so much so that their answers cannot be easily grouped. *Silas Marner* is the favorite; "it is true to life," "shows the influence of the child," "its force is fascinating," "it is easy to read," and "it ends well." It is remarkable that interest does not center wholly in plot. This seems to be owing to training. Of the dramas, *As You Like It* is more popular than *The Merchant of Venice*. In this school much dramatic reading is done. Its influence is apparent from the discriminating statements relative to

the different characters. The "interest of the story" is not the common reason for preference. Doubtless this reading also accounts for the higher ratio of those preferring the drama. *The Deserted Village* has 13 votes. Poetry is also of some interest.

OUTSIDE READING. — 194:1438. Here the ratio is very high, and although current fiction prevails with 728 volumes, it is of a fairly high grade. *The Lady of the Decoration* shows "the queer part the decoration played;" *The Virginian* "is about a brave fellow," and *A Spinner in the Sun* "is a good love story;" *Richard Carvel* is a particular favorite for "its action and adventure;" *Black Rock* has "lots of conversation and no long descriptions;" *Red Rock* "is interesting" and the ever-present *Graustark* "is a thrilling story."

It is again apparent that those who read too much have little taste. One girl who has read 20 volumes of current fiction prefers *St. Elmo*. Here is another interesting fact, — those who have read the most current fiction express no opinion in regard to the required reading. Too much fiction seems to destroy taste. One has read 23 books, another 17, another 15, and several more than 10 books, yet none of these express a choice. This is not true when the reading has been of the so-called classic type. Pupils who read Scott, Dickens, Bulwer-Lytton, Cooper, George Eliot, though in smaller quantities, give definite expression of preference.

Kenilworth is particularly popular for its descriptions. This may be due in part to the interest in *Ivanhoe* in the previous year; *John Halifax* is liked because the hero is a "perfect gentleman." One girl writes, "I never read a book I enjoyed like *Jane Eyre*; I read it three times."

Dickens is a growing favorite, and the interest centers in the characters. There is a tendency here in classic fiction to give value to other than plot interest. This is real development.

One hundred and twenty-one have read poetry — a large part *Idylls of the King*. One writes, "It shows an artistic way of handling a modern story in the guise of an ancient legend;" another, "The author gives the important facts of life and character in the form of wonderfully musical poetry." This is the most emphatic defense of poetry yet received. Here 86 prefer the drama in the required reading and they have read 98 plays outside. A large number have read tales — Hawthorne's and Greek Stories. History and science get scant recognition.

It is noticeable that girls' books have almost entirely disappeared. For better or worse this reading is given up.

THIRD CITY

	NO.	TOTAL AGE	AVG. AGE
Boys	40	649	16.2

REQUIRED READING. — *The Merchant of Venice* is chosen for its characters; *Silas Marner* has a wider range of advantage, being "true to life," "easy to understand," and a picture of "the inner side of life."

OUTSIDE READING. — 40:83. Three have read dramas, 6 poetry, and the ratio of classic to current fiction is high. *The Hoosier Schoolmaster* is a favorite for its simple English and humor.

	No.	TOTAL AGE	AVG. AGE
Girls	43	725	16.8

REQUIRED READING. — While the novel finds the most favor, there is a decrease in plot interest. Character and style are in some form mentioned. *Silas Marner* is "true to life" and "to nature." "Silas is brave, and it is interesting to see Eppie grow up."

OUTSIDE READING. — 43:206. Most of those who prefer the dramas in the required reading prefer dramas or poetry in the outside reading. The interest, however, is less in plot. *Ben Hur* is liked "for its descriptions," and *The Spinner in the Sun* "for noble characters." *John Halifax* describes "an ideal life," *The Little Shepherd of Kingdom Come* gives "pictures of life and people," and *The Conquest of Canaan* is "true to life."

FOURTH CITY

	No.	TOTAL AGE	AVG. AGE
Boys	58	1003	17

REQUIRED READING. — There is a narrow range of choice but a dropping away from plot interest. *The Merchant of Venice* is mentioned most for its style and its characters. The expressions under this head are of great variety but they show an interest in character and pleasure in the dramatic form. There is also a suggestion of knowledge of dramatic structure, as in the comment, "The climax is fine."

OUTSIDE READING. — 58:210. A wider range of choice than in the first year is apparent. For classic tales, Haw-

thorne is a favorite. Four mention biography and 11 history stories, but give no definite reasons. The influence of *Silas Marner* is shown in the choice of other books by the same author. Comparison is made, as, "*Adam Bede* is more exciting than *Silas Marner*."

	No.	TOTAL AGE	AVG. AGE
Girls	65	1090	16.77

REQUIRED READING. — Two prefer Tennyson and 2 *Ivanhoe*, the interest of the others being divided between *The Merchant of Venice* and *Silas Marner*, but the interest widens. Character and style are taking the place of plot; *The Merchant of Venice* "has a fine climax," and particular scenes—as the trial—are mentioned; *Silas Marner* is liked because "it is true to life, it impresses one as a true picture of a lifework." There is little mention of the evolution of character; the pupils are doubtless too young to understand this.

OUTSIDE READING. — 65:268. Current fiction rises high again. Nine who have read dramas have all read *The Merchant of Venice* in the required reading. The required dramas seem to influence outside reading more than the fiction does. The frequent reading of *Rab and His Friends* shows that this is not a child's book, as so many believe. The interest is not in the dog but in the old Scotchman and his wife. One still likes *Five Little Peppers*. *St. Elmo* is admired because the author uses "such choice words to connect sentences."

FIFTH CITY

	No.	TOTAL AGE	AVG. AGE
Boys	23	385	16.6

REQUIRED READING. — In this year, as in the first, little interest is manifest among the pupils of this city. *Ivanhoe*, a first year book, is read along with *Silas Marner* and *The Merchant of Venice*, though here, as elsewhere, the interest is not all in plot.

OUTSIDE READING. — 23:149. The ratio here is very high, but it is owing to 2 who have read 33 volumes of current fiction but who have no choice nor opinion of the required reading. One has read 6 dramas and in the required prefers *The Merchant of Venice*. The reader who has read only a fair amount of current and classic literature generally prefers the classic.

	No.	TOTAL AGE	AVG. AGE
Girls	25	415	16.6

REQUIRED READING. — Eight of these prefer Gray's *Elegy* for its "language and beautiful spirit." Eleven like *Silas Marner*, while the others prefer *Ivanhoe* for a variety of reasons.

OUTSIDE READING. — 25:234. In this school the girls have read more poetry than the boys. One has read Milton's *Minor Poems* and prefers them for "the mystical stories they contain." One has read dramas, classic fiction, and short stories and prefers *The Mill on the Floss*, "because of Maggie's character." In one combination of 7 classic stories, 1 current story, and 6 poems, Dickens is preferred.

SIXTH CITY

	No.	TOTAL AGE	AVG. AGE
Boys	32	528	16.5

REQUIRED READING. — Here the entire interest is in *The Merchant of Venice* or *Silas Marner*. Despite the weakness of the choice there is a tendency even here toward character.

OUTSIDE READING. — 32:221. The ratio is high, with much fiction, yet there is a tendency toward drama and poetry.

	No.	TOTAL AGE	AVG. AGE
Girls	30	495	16.4

REQUIRED READING. — A monotonous list, *The Merchant of Venice* and *Silas Marner* being the favorites.

OUTSIDE READING. — 30:238. Even here poetry is strong, with a few dramas, though there is a high percentage of current fiction.

SEVENTH CITY

	No.	TOTAL AGE	AVG. AGE
Boys	29	502	17.3

REQUIRED READING. — All but two prefer *The Merchant of Venice* or *Silas Marner* and a few suggest plot.

OUTSIDE READING. — 29:203. For the number there are many poems, dramas, and history stories chosen.

	NO.	TOTAL AGE	AVG. AGE
Girls	33	519	15.75

REQUIRED READING. — The choice is between *The Merchant of Venice* and *Silas Marner*, while the interest tends toward character rather than plot.

OUTSIDE READING. — 33:247. There is a higher ratio of dramas, and those choosing them have preferred *The Merchant of Venice* in their required reading. Poetry has 11 counts; *Paradise Lost* is cited for its "variety of material." Dickens is the most popular of classic novelists. This in itself shows interest in character rather than in action.

THIRD YEAR, HIGH SCHOOL

FIRST CITY

	No.	TOTAL AGE	AVG. AGE
Boys	116	2020	17.4

REQUIRED READING. — The interest in Ruskin and De Quincey is slight, but what there is centers almost entirely in style. *Julius Cæsar* is most popular and more for character than for plot. *King Henry the Fifth*, *The Merchant of Venice*, and even *Silas Marner* show the same interest, but in Tennyson only 3 find the style worth mentioning.

OUTSIDE READING. — 116:651. The classic gains on current reading. Interest in the drama is marked. The required reading has apparently had its effect. There is a scattered interest in history and science, but it does not show any particular tendency.

	No.	TOTAL AGE	AVG. AGE
Girls	112	1940	17.3

REQUIRED READING. — These records differ but slightly from those of the boys. The tendency is away from plot to character and the essays show a dawning interest in style.

OUTSIDE READING. — 112:784. There is less juvenile reading than among the boys and decidedly more poetry and drama. Fifteen have read science tales and 22 report on history.

SECOND CITY

	No.	TOTAL AGE	AVG. AGE
Boys	170	2938	17.3

REQUIRED READING. — Strength of selection characterizes this group. *Joan of Arc* and *The English Mail Coach*, so noticeably omitted in the other schools, have a fair quota of followers; and the style in each case is emphasized. It is remarkable that in no school is Emerson mentioned. There are 4 that speak of the “moral truths” of *Sesame and Lilies*; *Julius Cæsar* is very popular, but *King Henry the Fifth* has only 16 admirers. Most of those choosing the former are interested in the principal characters. Fifteen have read *Silas Marner*, and 5 mention *The Vicar of Wakefield*. Among the reasons, some are unique. One likes *The Vicar of Wakefield* because “it is humorous,” and another finds *Silas Marner* interesting because “it is so sad;” 2 do not like Shakespeare, and one finds *Sesame and Lilies* “an inspiration to better thinking.”

OUTSIDE READING. — 170:823. There is unusual breadth of choice here, and there are also some positive opinions. Poetry and drama hold a large proportion, with a strong following for science and history stories. Dickens has a large following: *Pickwick Papers* “is original and funny,” *Oliver Twist* and *David Copperfield* “have some striking characters.” Dumas’s *Twenty Years After* “is chock full of go,” and *The Three Musketeers* “is lively.” *The Moonstone* appeals because of its “vividness,” and nearly all the *Leather Stocking Tales* are mentioned. Considerable poetry is mentioned, *Idylls of the King* being chosen for the “beautiful stories.”

	NO.	TOTAL AGE	AVG. AGE
Girls	192	3390	17.7

REQUIRED READING. — This reading does not differ materially from that of the boys. The girls see more beauty and less plot interest in De Quincey. They take about the same attitude toward the dramas and toward *Sesame and Lilies*, but their reasons for choice differ from those of the boys. Several find *Julius Cæsar* "exciting;" one calls *Sesame and Lilies* "too dry;" another admires it for its "noble thoughts," another says it is "forcefully written," and another that "there is too much to it."

OUTSIDE READING. — 192:1667. This reading does not differ materially from that of the boys except that there is a much higher ratio of poetry. Milton's *Minor Poems* have been read "a number of times," and Van Dyke's poems are "full of nature." Dickens's works "have more to them than later books;" *The Mill on the Floss* "is a picture of real life," and the characters in *Jane Eyre* are "out of the ordinary;" *Pride and Prejudice* "has an interesting plot, but the characters are weak." Of more modern novels *Richard Carvel*, *The Crisis*, and *The Honorable Peter Stirling* are popular.

THIRD CITY

	NO.	TOTAL AGE	AVG. AGE
Boys	33	576	17.4

REQUIRED READING. — In this group De Quincey is popular and in every case he is chosen for his style. However, it is De Quincey and not the essay itself that gives

interest. Twenty-one prefer the drama and of these only 8 mention plot interest.

OUTSIDE READING. — 33:294. This ratio is high for boys and the tendency toward the classic is marked. There are 20 citations of poetry, mostly epic. It seems that the desire for action in poetry persists longer than in prose. A few history and science stories are given.

Shakespeare "weaves material together in a way that has never been equaled;" *The Pathfinder* "is a good lesson in patience;" *Letters of a Self-made Merchant* "give good and humorous advice;" Hugo and Dumas "are mysterious, deep, out of the ordinary." *The Courtship of Miles Standish* "shows customs of the Pilgrims." Nothing is said of style.

	NO.	TOTAL AGE	AVG. AGE
Girls	47	830	17.6

REQUIRED READING. — The taste of the girls is not very different from that of the boys. Eight prefer De Quincey, all but one for his style; 3 prefer *Sesame and Lilies*, and 9 *Julius Cæsar*. Only one cites *King Henry the Fifth* as against 12 boys. Twenty-two mention *Silas Marner*, but 12 of these like it for the characters.

OUTSIDE READING. — 47:326. This is a high ratio and the books are of good grade. In this year, classical gains on current literature, the juvenile fiction is almost extinct, but tales hold their own. Poetry, but not the drama, is more popular than with boys, and only 3 have read nature stories. Here there is a relation between the required and outside reading. Several who prefer *Julius Cæsar* or *King*

Henry the Fifth have read more dramas and express a choice for them. *Romeo and Juliet* is liked for its action and *Macbeth* also for this reason and because "the witches make it like a ghost story." There is a wide and well-chosen variety. *Les Misérables* "has vivid descriptions;" *Ben Hur* "has plot and character;" *The Lady of the Decoration* "is simply told;" *Silas Marner* "teaches a great moral truth;" *Uncle Remus* "portrays life that will never exist." This is a fine group, — good, healthy books and almost none of the cheaper current fiction.

FOURTH CITY

	No.	TOTAL AGE	AVG. AGE
Boys	45	770	17.1

REQUIRED READING. — The preference here is almost entirely for the drama. There is some interest in plot but that in character predominates, with a tendency toward style. *Julius Cæsar* is considered "exciting, full of action and instruction," but it is oftenest mentioned for the traits of Brutus or Cassius, or even of some minor character. *Idylls of the King* is read in this year and there are 15 preferences for it. This would indicate that these poems belong here rather than a year earlier. It is somewhat remarkable that *Sesame and Lilies* receives 7 votes, and its moral value as well as style is recognized.

OUTSIDE READING. — 45:151. This is about the usual ratio and the usual proportion of classic to current literature is found. A few dramas and a little history are given, but the reading in general is without character. Several have

read *Oliver Twist*. *The Last of the Mohicans* is mentioned and a few other good books, but there is no distinct tendency.

	No.	TOTAL AGE	AVG. AGE
Girls	46	799	17.3

REQUIRED READING. — The choice of the girls here is quite like that of the boys. *Idylls of the King* has a good following for a variety of reasons. Some mention the story but several speak of the beauty of the poems as the most interesting characteristic. Yet even here none state in what the beauty consists. Some find plot interest in the drama, but several are attracted by the personality of the characters and others by the style of the drama. Throughout this year there is a tendency mildly to enjoy description.

OUTSIDE READING. — 46:67. This ratio is so very low that there must be some particular reason for it, though the reason is not apparent from the records. There is the usual proportion of classic to current fiction and a little history. The outside reading bears no relation to the required reading and the choice does not show any definite tendency.

FIFTH CITY

	No.	TOTAL AGE	AVG. AGE
Boys	17	290	17 plus

REQUIRED READING. — The literary characteristics that depend upon cultivation here excite attention. Under

The English Mail Coach we note "description;" under *Sesame and Lilies* "description and beauty of structure;" and the drama is cited for both "plot and character."

OUTSIDE READING. — 17:110. As the ratio of current fiction falls, that of other reading rises, and at the same time there are more positive expressions of taste. Poetry, drama, Dickens's works, and biography all have a share. Dickens's works "give fine pictures of old England;" *The Talisman* "portrays the people of the Middle Ages;" even Milton's poems find approval.

	No.	TOTAL AGE	AVG. AGE
Girls	15	251	17 minus

REQUIRED READING.—Here the girls and the boys make practically the same choice. *Joan of Arc* is mentioned "for its beautiful sentences," so is *The English Mail Coach*; *Sesame and Lilies* "teaches great truths and contains fine descriptions;" *Julius Cæsar* "shows pictures of old Rome." It looks as though certain forms of composition had been taught here in connection with literature, *i.e.*, "correct models to imitate."

OUTSIDE READING.—15:94. Direct relation between the required and the outside reading is here shown, not only by the class as a whole but also by individuals. Poetry has an important place, and a few are interested in the drama. A little history and some scientific stories are read. The preference is largely for the better fiction. *The Mill on the Floss* is liked "for Maggie's character;" *Rebecca of Sunnybrook Farm* "is a true picture of a girl's character;" *Lorna Doone* and also Milton's poems are favorites.

SIXTH CITY

	No.	TOTAL AGE	AVG. AGE
Boys	36	630	17.5

REQUIRED READING. — Five prefer De Quincey for style and two find character interest in *Sesame and Lilies* but the main interest is in the drama.

OUTSIDE READING. — 136:270. There is a rise in juvenile fiction and a strong following for epic poetry. Nature and history stories are well represented.

	No.	TOTAL AGE	AVG. AGE
Girls	46	809	17.6

REQUIRED READING. — There is little difference from the boys except in more appreciation of style.

OUTSIDE READING. — 46:286. The classic fiction continues to increase and interest in epic poetry is strong.

SEVENTH CITY

	No.	TOTAL AGE	AVG. AGE
Boys	28	484	17.2

REQUIRED READING. — Though this group is small, we note that four choose *The English Mail Coach*; and while 24 others choose dramas, the interest expressed is in character rather than in plot.

OUTSIDE READING. — 28:65. The reading is without point or indication. There is the usual amount of current fiction and only one expresses any preference. Two have read history but give no indication of interest.

	NO.	TOTAL AGE	AVG. AGE
Girls	35	597	17 plus

REQUIRED READING. — Some have reported on first and second year work. Thirteen prefer *Joan of Arc* or *The English Mail Coach*. Four see the great moral lesson of the former; the others choose the stories for their style. This is in itself indication of development as compared with the lower years. There is a growing appreciation of literature for its own sake. *Julius Cæsar* is chosen for character rather than for plot, and *Silas Marner* for its moral lessons.

OUTSIDE READING. — 35:225. Classical fiction is preferred by 84 as compared to 107 who favor current fiction. Classic tales, contrary to expectation, more than hold their own. Poetry is gaining, both epic and descriptive. There are a few dramas and a little history, and 2 report biography. Some prefer dramas in both required and outside reading, but no marked tendency is apparent. One girl mentions Milton's poems because "they ring along." *Tom Sawyer* is "humorous and true to life." Dickens's works are "much drawn out," and one likes *David Copperfield* "for its excellent characters."

TITLES OF REQUIRED READING

The following are the signatures and the titles indicated on the charts of required reading:

EIGHTH GRADE, GRAMMAR SCHOOL

1. In the Wilderness.
2. Sharp Eyes.
3. The Lady of the Lake.
4. The Skeleton in Armor.
5. Horatius.
6. The Singing Leaves.
7. Rhœcus.
8. Under the Old Elm.
9. Incident of the French Camp.
10. Under the Willows.
11. Apostrophe to the Ocean.
12. To a Skylark.

FIRST YEAR, HIGH SCHOOL

1. The Ancient Mariner.
2. Lays of Ancient Rome.
3. The Vision of Sir Launfal.
4. Ivanhoe.
5. A Tale of Two Cities.
6. Cranford.
7. The Sketch Book.
8. Lamb's Essays of *Elia*.
9. Bacon's Essays.
10. Browning (Selections).
11. Tennyson's Idylls of the King.
12. Palgrave's Golden Treasury.

SECOND YEAR, HIGH SCHOOL

- A. Sir Roger De Coverley Papers.
- B. The Pilgrim's Progress.
- C. Franklin's Autobiography.
- D. As You Like It.
- E. The Merchant of Venice.
- F. Twelfth Night.
- G. Silas Marner.
- H. The Vicar of Wakefield.
- J. The House of the Seven Gables.
- K. The Deserted Village.
- L. Palgrave's Golden Treasury.

THIRD YEAR, HIGH SCHOOL

- M. Joan of Arc.
- N. The English Mail Coach.
- O. Emerson's Essays.
- P. Sesame and Lilies.
- Q. King Henry the Fifth.
- R. Julius Cæsar.

CLASSIFICATION OF REQUIRED READING

The following charts show by years the reading done in the several cities.

The *required reading* is classified according to elements of interest.

- .1 Description.
- .2 Moral.
- .3 Plot.
- .4 Character.
- .5 Style or beauty.

The *outside reading* is classified according to type of literature.

- 1.1 Classic fiction.
 - 1.11 Classic tales.
 - 1.12 Short stories.
 - 1.13 Juvenile stories.
- 1.2 Current fiction.

- 2.1 Epic or narrative poetry.
- 2.2 Descriptive or lyric poetry.

- 3.1 Drama — Tragedy.
- 3.2 Drama — Comedy.

- 4.1 Classic history.
- 4.2 European history.
- 4.3 U. S. history.
- 4.4 Local history.
- 4.01 Historic tales.

- 5.1 Science — Animals.
- 5.2 Science — Plants.
- 5.01 Nature stories.
- 6 Biography.

Per cent under required reading is based on the list for each year; *e.g.*, p. 60, total for boys, under *Ivanhoe* is .686, which means that 68.6% of all the boys of the first year preferred *Ivanhoe* to any other of the required reading, and .248 under *Ivanhoe* (4.3) means that 24.8% preferred it for its plot.

Ratio under outside reading is the ratio of number of pupils to amount read; *e.g.*, p. 61, ratio for boys, current fiction is 3.404. This is found by dividing the number of volumes read, 1702, by the total number of boys, 500, and therefore indicates the average number of volumes of current fiction read by each boy.

Eighth Grade—Required Reading

	Cities		I		II		III		IV		V		VI		VII		Totals		Per Cent	
			B G		B G		B G		B G		B G		B G		B G		B G		B G	
	Pupils		110	123	241	252	50	53	94	86	82	26	47	49	30	31	604	620		
1 In the Wilderness	.1		5	4	29	38			14	6							48	48	.089	.077
	.2				10	9			21	16							31	25	.051	.040
	.3		10	9	19	16	10	15	15	20	8		16	10	5	6	83	76	.137	.123
	.4				38	21			3	12							41	33	.068	.052
	Tot.		15	13	96	84	10	15	53	54	8		16	10	5	6	203	182	.336	.292
2 Sharp Eyes	.1				24	16			2	4							26	20	.043	.032
	.2		4	4					1								5	4	.009	.007
	.3						10	12	1		6	4	7	6	4	4	28	26	.046	.042
	.4				6	7			2	6							8	13	.013	.021
	Tot.		4	4	30	23	10	12	6	10	6	4	7	6	4	4	67	63	.111	.102
3 Lady of the Lake	.1								1	12							1	12	.002	.020
	.3		40	49	52	73	21	26	9	13	10	8	10	14	12	16	151	199	.255	.321
	.4		10	8	16	17			9								35	25	.058	.040
	.5		3	2	15	16			1								19	18	.031	.029
	Tot.		53	59	83	106	21	26	20	25	10	8	10	14	12	16	209	254	.346	.410
4 Skeleton in Armor	.1								1	1							1	1	.002	.001
	.2		4	4						2			4				8	6	.013	.010
	Tot.		4	4					1	3			4				9	7	.015	.011
5 Horatius	.1								3						2		5		.009	
	.2								2								2		.003	
	.3		9	6						6	4		5	4			18	16	.030	.026
	.4									3								3		.005
	Tot.		9	6					5	9	4		5	4	2		25	19	.042	.031
6 Singing Leaves																				
7 Rhœcus	.1								1	1					4	4	5	5	.009	.008
	.2										2	2					2	2	.003	.003
	.3		5	7						2		5					5	14	.009	.023
	.4													3				3		.005
	Tot.		5	7					1	3	2	7		3	4	4	12	24	.021	.030
8 Under the Old Elm	.1				6	5			2				2	3			10	8	.017	.013
9 Incident of the French Camp	.1				10	9											10	9	.017	.015
10 Under the Willows	.1								2								2		.003	
	.3									3								3		.005
	.4								2								2		.003	
	Tot.								4	3							4	3	.006	.005
11 Apostrophe to the Ocean	.1								6								6		.010	
	.5				3	7			2								5	7	.009	.011
	Tot.				3	7			8								11	7	.019	.011
12 To a Skylark																				
			90	93	228	234	41	53	100	107	30	19	44	40	27	30	560	576	.930	.929

Eighth Grade—Outside Reading

Cities	I		II		III		IV		V		VI		VII		Totals		Ratio	
	B	G	B	G	B	G	B	G	B	G	B	G	B	G	B	G	B	G
Pupils	110	123	241	252	50	53	94	86	32	26	47	49	30	31	604	620		
1.1 Classic fiction	70	90	141	189	40	69	78	116	42	45	26	52	23	32	420	593	.695	.956
1.11 Classic tales	97	71	184	143	22	20	78	78	35	33	18	24	16		450	369	.745	.595
1.12 Short stories																		
1.13 Juvenile stories	44	53	227	125	80	100	48	40	27	32	28	6	13	4	467	369	.773	.581
Total	211	214	532	457	142	189	204	234	104	110	72	82	52	36	1,337	1,322	2.213	2.132
1.2 Current fiction	19	67	40	126	76	62	36	90	26	9	48	77	15	12	260	413	.430	.714
2.1 Epic or narrative poetry	20	68	41	137	6	30	2	18	11	9	3	26	41	29	124	317	.205	.511
2.2 Descriptive or lyric poetry					4	21			2						4	23	.007	.037
Total	20	68	41	137	10	51	2	18	11	11	3	26	41	29	128	340	.212	.548
3.1 Drama—Tragedy	2		5	9	2	12			4				2	12	11	37	.018	.060
3.2 Drama—Comedy					2		10	15	8	8			22	18	42	41	.070	.063
Total	2		5	9	4	12	10	15	8	12			24	30	53	78	.088	.126
4.1 Classic history							6	2							6	2	.010	.003
4.2 European history					2			2							2	2	.003	.003
4.3 U.S. history									1				2		3		.005	
4.4 Local history									1						1		.001	
4.01 Historic tales	29		8	30	6	11	2	1	9		3	13	8	9	65	64	.108	.103
Total	29		8	30	8	11	8	5	11		3	13	10	9	77	68	.127	.110
5.1 Science—Animals							2				3	3	2		7	3	.012	.005
5.2 Science—Plants							2								2		.003	
5.01 Nature stories	9	31	29	69		9	4	15	2		3				44	124	.073	.200
Total	9	31	29	69		9	8	15	2		3	3	2		53	127	.088	.205
6. Biography			2	2				1	2						4	10	.007	.016
Total	200	382	677	835	240	334	268	378	164	142	129	201	144	116	1912	2388	3.165	3.851

First Year—Required Reading

	Cities	I		II		III		IV		V		VI		VII		Totals		PerCent		
		B	G	B	G	B	G	B	G	B	G	B	G	B	G	B	G	B	G	
	Pupils	122	140	211	236	36	25	69	71	18	20	24	28	20	31	500	561			
1.Ancient Mariner		.1	2		1							2				2	3	.004	.005	
		.2	6	21	1											6	22	.012	.039	
		.3		1	4							1				6			.016	
		.4																		
		.5																		
	Total	8	22		6							3				8	31	.016	.060	
2.Lays of Ancient Rome	Total	1	2		1	1	2					2	1			7	2	.014	.004	
3.Vision of Sir Launfal		.1	2	8	7	20		2								11	28	.022	.050	
		.2		9	11	18		1	1	7	1	2			2	13	39	.026	.069	
		.3	2	3	9	8			1				3		1	15	12	.030	.021	
	Total	4	20	27	46		1	4	7	1	2	3			3	39	79	.078	.140	
4.Ivanhoe		.1	20	15	23	16	5	2	10	7	1	3	3		2	3	64	46	.128	.030
		.2	20	10	24	19	5	5	10	4	1		2	1	4	4	66	43	.132	.077
		.3	28	27	54	58	5	1	19	22	8	3	8	6	2	9	124	126	.248	.225
		.4	16	13	28	24	5	9	6	8		4	2		2	9	59	67	.118	.120
		.5		3	16	16		1	10	5	2	2			2	1	30	28	.060	.050
	Total	84	68	145	133	20	18	55	46	12	12	15	7	12	26	343	310	.686	.552	
5.A Tale of Two Cities		.1			1											1			.002	
		.2			2											2			.004	
		.3			2	3										2	3	.004	.006	
		.4	4	2												4	2	.008	.004	
		.5																		
	Total	4	2	5	3											9	5	.018	.009	
6. Cranford							2										2		.004	
7. Sketch Book		.1	11	7	9	10		1	2	2		3		4		1	22	28	.044	.050
		.2	1			1			2	2						3	3	.006	.005	
		.3	8	3	7	12			2	1		3	2			1	19	20	.038	.036
		.4		1	6	5										6	6	.012	.010	
		.5		6	4	3					5					9	9	.018	.016	
	Total	20	17	26	31		1	6	5	5	6	2	4		2	59	66	.118	.116	
8.Essays of Elia																				
9. Bacon's Essays																				
10. Browning-Selections				7	10											7	10	.014	.017	
11. Tennyson's Idylls of the King		.1		3		1	2	1				1				2	6	.004	.011	
		.2		2			2						1	1		1	5	.002	.009	
		.3		6		6	1						1	3		9	8	.018	.014	
		.4				7	2						2	4		11	4	.022	.007	
	Total		11			14	7						5	8		23	23	.046	.041	
12. Palgrave's Golden Treasury																				
A-Sir Roger de Coverly Papers		.1					1	1								1	1	.002	.001	
D-As you Like It		.1			3			2	2							2	5	.004	.009	
		.2			1		2		1								4		.007	
		.3			1				1								2		.003	
		.4			1		3		3								7		.013	
	Total				6		5	2	7							2	18	.004	.032	
E -Merchant of Venice		.4							6			2	8			2	14	.004	.024	
			122	140	211	236	36	25	69	71	18	20	24	28	20	31	500	561	1.00	1.00

First Year—Outside Reading

Cities	I		II		III		IV		V		VI		VII		Totals		Ratio		
	B.	G.	B.	G.	B.	G.	B.	G.	B.	G.	B.	G.	B.	G.	B.	G.	B.	G.	
Pupils	122	140	211	236	36	35	69	71	18	20	24	28	20	31	500	561			
	20	29	165	316	6	12	17	28	24	60	16	46	8	31	256	522	.512	.930	
	36	58	203	130	24	27	37	59	1	3	16	25	6	5	323	307	.646	.547	
1.1 Classic fiction								1		1					3	9	14	.025	
1.11 Classic tales		7	9	2															
1.12 Short stories		35	76	79	91	28	24	18	19	16	2		10	4	13	180	235	.360	.420
1.13 Juvenile stories		98	172	449	537	58	63	72	107	41	66	32	81	18	52	768	1078	1.536	1.922
Total	188	592	1020	985	129	77	118	125	44	77	128	219	75	89	1702	2164	3.404	3.858	
1.2 Current fiction		12	15	11	65	4	9	1	11				5	4	6	32	111	.064	.198
2.1 Epic or narrative poetry																			
2.2 Descriptive or lyric poetry													3			3			.005
Total	12	15	11	65	4	9	1	11					8	4	6	32	114	.064	.203
3.1 Drama—Tragedy	6	2	4	9	4	1	7	3				4	3		4	25	22	.050	.039
3.1 Drama—Comedy	6	26	11	52	5		7	13				4	6	2	5	35	102	.070	.182
Total	12	28	15	61	9	1	14	16				8	9	2	9	60	124	.120	.221
4.1 Classic history			2	8			4									6	8	.012	.014
4.2 European history			6	8						1	2			1	8	10	.016	.018	
4.3 U.S. history		8	5											1	5	9	.010	.016	
4.4 Local history			26	2											26	2	.052	.003	
4.01 Historic tales			17	19						1					18	19	.036	.034	
Total		8	56	37			4			1	1	2		2	63	48	.126	.085	
5.1 Science—Animals	4			1	2						1	2		1	8	3	.016	.005	
5.2 Science—Plants		4	7		2						1	2	5		11	10	.022	.018	
5.01 Nature stories	2		16	12	4	1	12	1	1	1					35	14	.070	.025	
Total	6	4	23	13	8	1	12	1	1	2	4	5		1	54	27	.108	.048	
Total		4	4	4	1	1	3	5		1			1		8	16	.016	.028	
6. Biography	316	823	1578	1702	209	152	224	265	87	147	174	323	99	159	2687	3571	5.374	6.305	

Second Year—Required Reading

	Cities	I		II		III		IV		V		VI		VII		Totals		PerCent		
		B	G	B	G	B	G	B	G	B	G	B	G	B	G	B	G			
A-Sir Roger de Coverly Papers B-Pilgrim's Progress	Pupils	102	131	182	194	40	43	58	65	23	25	32	30	29	33	466	521			
	.1					5								4		5	4	.011	.007	
	.2			10												10		.021		
	.4	4	5	15												19	5	.041	.010	
C-Franklin's Autobiography D-As you Like It.	Total	4	5	25												29	5	.062	.010	
	.4	8	7	10	5											18	12	.039	.023	
	.1				7												7		.013	
	.2																			
E-The Merchant of Venice	.3	6	8	5	29											11	37	.023	.071	
	.4	4	4	9	11											13	15	.028	.029	
	Total	10	12	14	47											24	59	.051	.113	
	.1				5	2	2		5					3	4	5	16	.011	.030	
F-Twelfth Night	.2						3	4	4			2	1			6	8	.012	.015	
	.3	21	27	17	20	5	5	4	10	8		10	8	5	4	70	74	.151	.142	
	.4	8	9		5	2	5	6	10	3		5	8	8	6	32	43	.068	.083	
	.5	4	3	13	9			5	7	2		3	2			27	21	.058	.040	
G-Silas Marner	Total	33	39	30	39	9	15	19	36	13		20	19	16	14	140	162	.300	.310	
	.1			2	10	10	4		5				1		2	12	22	.025	.042	
	.2				21	4	2	4	2				5	1	2	9	32	.019	.061	
	.3	20	29	17	13	5	9	14	9	4	5	4	2	3	3	67	70	.144	.134	
H-Vicar of Wakefield	.4	9	8	4	18	5	9	9	7	1	6	6	3	7	4	41	55	.089	.106	
	.5	3		2				8	2							13	2	.028	.004	
	Total	32	37	25	62	24	24	35	25	5	11	10	11	11	11	142	181	.305	.347	
	.2			12	5											12	5	.025	.010	
J-House of Seven Gables	.3	3	4	14	7	2										19	11	.041	.022	
	.4		4	12	4											12	8	.026	.015	
	Total	3	8	38	16	2										43	24	.092	.047	
	.3	5		14		2										19	2	.041	.004	
K-Deserted Village	.4	3	4			2										3	6	.007	.012	
	Total	8	4	14		4										22	8	.048	.016	
	.2																			
	.3																			
L-Palgrave's Golden Treasury	.5			5	13							2				7	13	.015	.025	
	Total			5	13							2				7	13	.015	.025	
				7													7		.018	
	.3			15					2	5	6					20	8	.042	.015	
11. Tennyson's Idylls of the King	.1				5			2						4		2	9	.005	.018	
	.3	4	14	3				2	2							9	16	.019	.031	
	.5		5	3										2		5	5	.011	.010	
	Total	4	19	6				2	2					2		14	21	.030	.041	
12. Palgrave's Golden Treasury	.3									8							8		.015	
	.5																			
	Total									8							8		.015	
	Total									8							8		.015	
			102	131	182	194	40	43	58	65	23	25	32	30	29	33	466	521	1.000	1.000

Second Year — Outside Reading

	Cities	I		II		III		IV		V		VI		VII		Totals		Ratio	
		B	G	B	G	B	G	B	G	B	G	B	G	B	G	B	G	B	G
		102	131	182	194	40	43	58	65	23	25	32	30	29	33	406	521		
	Pupils																		
1.1 Classic fiction		90	98	168	402	20	69	30	25	30	35	35	40	37	42	410	711	.880	1.364
1.1 Classic tales		84	91	173	80	8	26	13		5	1	9	4	8	7	300	209	.644	.401
1.12 Short stories																			
1.13 Juvenile stories		73	16	161	5	6	27	12	9			17	3	9	2	278	62	.600	.119
Total		247	205	502	487	34	122	55	34	35	36	61	47	54	51	988	982	2.124	1.884
1.2 Current fiction		126	533	244	798	40	73	127	213	100	158	128	150	118	172	883	2027	1.895	3.900
2.1 Epic or narrative poetry		13	17	37	75	6	6			12	30	9	17	4	5	81	150	.173	.287
2.2 Descriptive or lyric poetry		6	10	29	46	2	2			2	4	8	17	3	6	48	85	.103	.163
Total		19	27	66	121	6	8			14	34	17	34	7	11	129	235	.276	.450
3.1 Drama — Tragedy		8	6	27	36	3	2	7	2			6	3	7	7	58	56	.124	.107
3.2 Drama — Comedy		7	9	42	62	1	2	7		2	2	4	2	6	2	61	85	.130	.163
Total		15	15	69	98	3	3	9	9	2	2	10	5	13	9	119	141	.254	.270
4.1 Classic history		2										2				4		.009	
4.2 European history																			
4.3 U.S. history		1	3	4	2			2	3			1	2	2		10	10	.021	.019
4.4 Local history																			
4.01 Historic tales		2		5				11	9			2		4	1	24	10	.051	.019
Total		5	3	9	2			13	12			5	2	6	1	38	20	.081	.038
5.1 Science — Animals																			
5.2 Science — Plants																			
5.01 Nature stories		2	1	16	2			2						5		25	3	.053	.006
Total		2	1	16	2			2						5		25	3	.053	.006
6 Biography		2						4		4					3	6	7	.013	.013
Total		416	784	906	1438	83	206	210	268	149	234	221	238	203	247	2188	3415	4.696	6.561

Third Year-Required Reading

	Cities	I		II		III		IV		V		VI		VII		Totals		Per Cent	
		B	G	B	G	B	G	B	G	B	G	B	G	B	G	B	G	B	G
M-Joan of Arc	Pupils	116	112	170	192	33	47	45	46	17	15	36	46	28	35	445	493		
	.1			3	3											3	3	.006	.006
	.2	2	2	4	7										4	6	13	.014	.026
	.3			10												10		.023	
	.5	7	5	10	7	8	4			1	2	3		6	27	26	.061	.053	
	Tot.	9	7	27	17	8	4			1	2	3		10	46	42	.104	.085	
N-The English Mail Coach	.1			4	2	1			2					4		10	3	.023	.006
	.2				1												1		.002
	.3			5	2											5	2	.011	.004
	.4			1												1		.003	
	.5	5	5	10	10	4	3			2	3	5		3	22	28	.049	.057	
	Tot.	5	5	20	15	4	4			2	2	3	5	4	3	38	34	.086	.069
O-Emerson's Essays P-Sesame & Lilies	.1				3		1	2	1	2	2					4	7	.009	.014
	.2			4	6		1	1	1							5	8	.011	.016
	.3				2				1								3		.006
	.4				2		1	3	2		3	2	2			5	10	.011	.020
	.5	3	2	4	5			1	1	3			3			11	11	.024	.023
	Tot.	3	2	8	18		3	7	6	5	5	2	5			25	39	.055	.079
Q-King Henry the Fifth	.1				2												2		.004
	.2			2	2				1							2	3	.005	.006
	.3	6	2	6	2	2	1	2	2	1		3	5	3		23	12	.052	.025
	.4	9	5	8	15	10		3	3	3		3	4	8		44	27	.098	.055
	.5				1				1								2		.004
	Tot.	15	7	16	22	12	1	5	7	4		6	9	11		69	46	.155	.094
R-Julius Caesar	.1			5	2		1	2	1		4					7	8	.016	.016
	.2				5			2	3							2	8	.005	.016
	.3	20	24	19	30	4	2	4	5	1		5	3	4	2	57	66	.129	.134
	.4	27	31	28	35		6	6	4	2	3	12	10	9	8	84	97	.189	.197
	.5	4	5	15	21	1		2	4							22	30	.049	.061
	Tot.	51	60	67	93	5	9	16	17	3	7	17	13	13	10	172	209	.388	.424
D-As You Like It	.1			1												1		.003	
	.4				2												2		.004
	Tot.			1	2											1	2	.003	.004
E-Merchant of Venice	.3	5	6	1		2								2	8	8	.018	.016	
	.4	7	5		2	2	2					3		4	9	16	.020	.032	
	Tot.	12	11	1	2	4	2					3		6	17	24	.038	.048	
G-Silas Marner	.1				1	4				2						2	5	.005	.010
	.2	2	2		5			1				2	3		6	5	.016	.011	
	.3			4		6										4	6	.009	.013
	.4	8	7	11	6	12	1		1		4	5				25	30	.055	.061
	Tot.	10	9	15	12	22	2		3		6	8		6	36	57	.080	.116	
H-Vicar of Wakefield	.3			3												3		.006	
	.4				2												2		.004
	.5			2												2		.005	
	Tot.			5	2											5	2	.011	.004
A-Sir Roger de Coverly Papers	.5				3												3		.006
H-Tennyson's Idylls of the King	.1			3			2	6	3							9	5	.020	.010
	.2							1	2							1	2	.003	.004
	.3	8	8	3	2			3	5							14	15	.031	.030
	.4			4	4			5	2							9	6	.020	.013
	.5	3	3						4							3	7	.006	.014
	Tot.	11	11	10	6		2	15	16							36	35	.080	.071
		116	112	170	192	33	47	45	46	17	15	36	46	28	35	445	493	1.000	1.000

Third Year—Outside Reading

	Cities		I		II		III		IV		V		VI		VII		Totals		Ratio	
	B	G	B	G	B	G	B	G	B	G	B	G	B	G	B	G	B	G	B	G
Pupils	116	112	170	192	33	47	45	46	17	15	36	46	28	35	445	493				
1.1 Classic fiction	175	165	200	380	128	123	40	20	40	28	70	81	8	68	661	865	1.485	1.755		
1.11 Classic tales	25	10	16	16	8	19	2		8	6	21	16	6	16	80	83	.179	.168		
1.12 Short stories																				
1.13 Juvenile stories	43	5	24	22	2	3														
Total	243	180	240	418	138	145	42	20	48	34	121	102	12	84	814	983	1.895	1.994		
1.2 Current fiction	280	391	352	730	90	128	91	40	30	34	75	80	44	107	902	1570	2.163	3.184		
2.1 Epic or narrative poetry	20	60	60	130	16	12		6	9	20	63				10	122	.334	.274	.677	
2.2 Descriptive or lyric poetry	9	25	4	60	4	27		2	7	5	19				9	24	.054	.299		
Total	29	85	64	240	20	39		8	16	25	82				19	146	.481	.328	.976	
3.1 Drama—Tragedy	25	37	46	44	18		2		7	2	11	5			109	88	.245	.179		
3.2 Drama—Comedy	43	54	60	98	20	11	8		7	2	14	5			9	152	.342	.364		
Total	68	91	106	142	38	11	10		14	4	25	10			9	261	.587	.543		
4.1 Classic history																				
4.2 European history	8	5	12	8			2	5	3	1	1	2	9	4	35	25	.078	.051		
4.3 U.S. history	3	8	6	6			2		2	2	3	2			14	18	.031	.036		
4.4 Local history	7	7	3	10					2						12	17	.027	.035		
4.01 Historic tales	2	2	28	9	4		4		1		9	3			48	14	.108	.028		
Total	20	22	49	33	4		8	5	6	3	13	7	9	4	109	74	.244	.150		
5.1 Science—Animals											1	1			1	5	.002	.010		
5.2 Science—Plants	4	5	3	12					2		1	2			10	19	.022	.038		
5.01 Nature stories	7	10	9	28	4	3			2	2	9	3			31	46	.070	.093		
Total	11	15	12	44	4	3			4	3	11	5			42	70	.094	.141		
6. Biography								2							2		4			
	651	784	823	1667	294	326	151	67	110	94	270	286	65	225	2364	3449	5.310	6.996		

Summary--Elements of Required Reading.

The following tables are summaries from those on pages 58, 60, 62 and 64. They show the per cent of total interest in the several elements of the required reading, e.g., under Description, 1st Year, Boys, Ivanhoe, .128 means that among boys of the first year 12.8% of all the preference for description was found in Ivanhoe.

.1 Description

8th Grade			1st Year			2d Year			3d Year		
	B	G		B	G		B	G		B	G
1.1			1.1			D.1			M.1		
In the Wilderness	.080	.077	Ancient Mariner	.004	.005	As You Like It		.013	Joan of Arc	.006	.006
2.1			3.1			E.1			N.1		
Sharp Eyes	.043	.032	Vision of Sir Launfal	.022	.050	Merchant of Venice	.011	.030	English Mail Coach	.023	.006
3.1			4.1			G.1			P.1		
Lady of the Lake	.002	.020	Ivanhoe	.128	.080	Silas Marner	.025	.042	Sesame and Lilies	.009	.014
4.1			5.1			7.1			2.1		
Skeleton in Armor	.002	.001	A Tale of Two Cities	.002		Sketch Book	.005	.018	Lays of Ancient Rome		.004
5.1			7.1						R.1		
Horatius	.009		Sketch Book	.044	.050				Julius Caesar	.016	.016
7.1			11.1						D.1		
Rhœcus	.009	.008	Tennyson's Idylls of the King	.004	.010				As You Like It	.003	
10.1			D.1						G.1		
Under the Willows	.003		As You Like It	.004	.009				Silas Marner	.005	.010
11.1									11.1		
Apostrophe to the Ocean	.010								Tennyson's Idylls of the King	.020	.010
	.158	.138		.208	.204		.041	.103		.082	.066

.2 Moral Teachings

8th Grade			1st Year			2d Year			3d Year		
	B	G		B	G		B	G		B	G
1.2 In the Wilderness	.051	.040	1.2 Ancient Mariner	.012	.039	3.2 Vision of Sir Launfal	.021		M.2 Joan of Arc	.014	.026
2.2 Sharp Eyes	.009	.007	3.2 Vision of Sir Launfal	.026	.069				N.2 English Mail Coach		.002
4.2 Skeleton in Armor	.013	.010	4.2 Ivanhoe	.132	.077	E.2 Merchant of Venice	.012	.015	P.2 Sesame and Lilies	.011	.016
5.2 Horatius	.003		5.2 A Tale of Two Cities	.004		G.2 Silas Marner	.019	.061	2.2 Lays of Ancient Rome	.004	.006
7.2 Rhoecus	.003	.003	7.2 Sketch Book	.006	.005	H.2 Vicar of Wakefield	.025	.010	R.2 Julius Caesar	.005	.016
			11.2 Tennyson's Idylls of the King	.002	.009				G.2 Silas Marner	.011	.032
			D.2 As You Like It		.007				11.2 Tennyson's Idylls of the King	.003	.004
				.182	.206			.077		.048	.102

.3 Plot

8th Grade			1st Year			2d Year			3d Year		
	B	G		B	G		B	G		B	G
1.3			1.3			D.3			M.3		
In the Wilderness	.137	.122	Ancient Mariner		.016	As You Like It	.023	.071	Joan of Arc	.023	
2.3			3.3			E.3			N.3		
Sharp Eyes	.043	.032	Vision of Sir Launfal	.030	.021	Merchant of Venice	.151	.142	English Mail Coach	.011	.004
3.3			4.3			G.3			P.3		
Lady of the Lake	.255	.321	Ivanhoe	.248	.225	Silas-Marner	.144	.134	Sesame and Lilies		.006
5.3			5.3			H.3			2.3		
Horatius	.030	.026	A Tale of Two Cities	.004	.005	Vicar of Wakefield	.041	.022	Lays of Ancient Rome	.053	.025
7.3			7.3			J.3			R.3		
Rhoecus	.009	.022	Sketch Book	.038	.035	House of Seven Gables	.041	.004	Julius Caesar	.129	.134
10.3			11.3			4.3			E.3		
Under the Willows		.005	Tennyson's Idylls	.018	.014	Ivanhoe	.042	.015	Merchant of Venice	.018	.016
			D.3			11.3			G.3		
			As You Like It		.003	Tennyson's Idylls	.019	.031	Silas Marner	.009	.013
						12.3			H.3		
			Palgrave's Golden Treasury					.015	Vicar of Wakefield	.006	
									11.3		
									Tennyson's Idylls	.031	.030
								.461			.280
		.474		.338	.319			.434			.228

.4 Character

8th Grade			1st Year		2d Year		3d Year	
B	G		B	G	B	G	B	G
1.4			4.4		3.4		N.4	
In the Wilderness	.068	.053	Ivanhoe	.118	Vision of Sir Launfal	.040	Joan of Arc	.002
2.4			5.4		6.4		P.4	
Sharp Eyes	.013	.021	A Tale of Two Cities	.008	Cranford	.039	Sesame and Lilies	.011
3.4			7.4		D.4		2.4	.020
Lady of the Lake	.058	.040	Sketch Book	.012	As You Like It	.028	Lays of Ancient Rome	.097
5.4			11.4		E.4		R.4	.051
Horatius		.005	Tennyson's Idylls	.022	Merchant of Venice	.068	Julius Caesar	.189
7.4			D.4		G.4		D.4	.197
Rhocus		.005	As You Like It		Silas Marner	.089	As You Like It	.004
10.4				.013	H.4	.103	E.4	
Under the Willows	.003				Vicar of Wakefield	.026	Merchant of Venice	.020
					J.4	.015	G.4	.032
					House of Seven Gables	.007	Silas Marner	.055
						.012	H.4	.061
							Vicar of Wakefield	.004
							11.4	
							Tennyson's Idylls	.020
								.013
	.142	.124		.160		.297		.394
				.154		.277		.385

.5 Style or Beauty

8th Grade			1st Year			2d Year			3d Year		
B	G		B	G		B	G		B	G	
3.5		4.5			E.5			M.5			
Lady of the Lake	.031	Ivanhoe	.060	.050	Merchant of Venice	.058	.040	Joan of Arc	.061	.053	
11.5		7.5			G.5			N.5			
Apostrophe to the Ocean	.009	Sketch Book	.018	.016	Silas Marner	.028	.004	English Mail Coach	.049	.057	
					K.5			P.5			
					Deserted Village	.015	.025	Sesame and Lillies	.024	.023	
					11.5 Tennyson's Idylls of the King	.011	.010	2.5 Lays of Ancient Rome		.004	
								R.5			
								Julius Caesar	.049	.061	
								A.5 Sir Roger de Coverley Papers		.006	
								H.5			
								Vicar of Wakefield	.005		
								11.5 Tennyson's Idylls of the King	.006	.014	
	.040		.078	.066		.112	.079		.194	.218	

Summary--Ratios of Outside Reading.

The following tables are summaries from those on pages 59, 61, 63, and 65. They show the ratio of numbers of pupils to amount of each type of literature read, e.g. under Classic fiction, 8th Grade Boys .695, 1st Year .512, etc. means that in the eighth grade each boy averages .695 of a volume, in the first year, .512 of a volume, etc.

	1.1	1.11	1.12	1.13	Total classic		1.2	1	2.1	2.2	2	3.1	3.2	3											
	Classic fiction	Classic tales	Short stories	Juvenile stories			Current fiction	All fiction	Epic poetry	Descriptive poetry	All poetry	Drama- Tragedy	Drama- Comedy	All drama											
Year	B	G	B	G	B	G	B	G	B	G	B	G	B	G											
8th Grade	.695	.956		.773	.581	2,213	.430	.714	2,643	2,846	.205	.511	.006	.037	.211	.548	.018	.060	.069	.066	.087	.126			
1st H.S.	.512	.930	.646	.547	.018	.025	1,536	1,922	3,404	3,858	4,940	5,780	.064	.198	.005	.064	.203	.050	.039	.070	.182	.120	.221		
2d H.S.	.880	1,364	.644	.401	.600	.119	2,124	1,884	1,895	3,900	4,019	5,784	.173	.287	.103	.163	.276	.450	.124	.107	.130	.163	.254	.270	
3d H.S.	1,485	1,755	.179	.168	.231	.071	1,895	1,994	2,162	3,184	4,057	5,178	.274	.677	.054	.299	.328	.976	.245	.179	.342	.361	.587	.543	
	4.1	4.2	4.3	4.4	4.01	4		5.1	5.2	5.01	5	6													
	Classic history	European history	U.S. history	Local history	Historic tales	All history		Science- Animals	Science- Plants	Nature stories	All science	Biography		All											
Year	B	G	B	G	B	G	B	G	B	G	B	G	B	G											
8th Grade	.009	.003	.003	.004	.001	.107	.103	.124	.109	.011	.005	.003	.072	.200	.086	.205	.006	.016	3,157	3,850					
1st H.S.	.012	.014	.016	.018	.010	.016	.052	.003	.036	.034	.126	.085	.016	.005	.022	.018	.070	.025	.108	.048	.016	.028	5,374	6,365	
2d H.S.	.009				.021	.019	.051	.019	.081	.038							.053	.006	.053	.006	.013	.013	4,696	6,561	
3d H.S.					.078	.051	.031	.036	.027	.035	.108	.028	.244	.150	.002	.010	.022	.038	.070	.093	.094	.141	.009	5,310	6,997

COMMENTS ON REQUIRED READING

EIGHTH GRADE, GRAMMAR SCHOOL

The strongest interest of this year is in plot. It seems, therefore, a mistake to give prose selections with so little of action. The eagerness with which pupils sought for a struggle of some kind in *Sharp Eyes* and *In the Wilderness* is almost pitiful. It is true that these children should have interest in nature, but to give such interest requires a preparation which even most teachers do not possess. It would therefore be better for the cultivation of the literary sense to give selections that fall more within the experience of the child.

Most teachers use *The Lady of the Lake* in preference to the nine short poems. There is no apparent reason for this save that it is along the line of least resistance and requires less preparation. The interest is largely in plot. Pupils that find beauty come almost entirely from the second city, where some real work in creation of literary taste is done. The nine poems make a rather discouraging showing. Even *Horatius* has but few admirers; *The Singing Leaves* and *The Skylark* have none. The latter is one of the few English selections that may be called pure poetry. Therefore the question arises whether pure poetry, or the poetic elements of any poetry, can be taught. The author is convinced that in order to give real appreciation of such elements, poetry must be studied more for its art, — its rhythm, meter, tone values, emotional expressions, — such elements as separate it from other literary types.

FIRST YEAR, HIGH SCHOOL

Nobody finds character or beauty in *The Ancient Mariner*. No one mentions Palgrave's *Golden Treasury*. *Idylls of the King* is not once cited for beauty. The interest seems to center in plot and character. No one mentions Lamb's or Bacon's essays. The reason is apparent. Appreciation of an essay requires knowledge of literary style and does not depend on either plot or personality. Therefore the essay is not adapted to pupils of this age, and should not be assigned so low down in the course. Most prefer *Ivanhoe*, a very few *A Tale of Two Cities*, and none *Cranford*. The reason for this is found in the degree of plot contained in the several novels. *Cranford* is fit only for the mature mind, with a cultivated literary taste. It cannot by any means be classed as an adolescent novel.

SECOND YEAR, HIGH SCHOOL

All have had to read the *Sir Roger De Coverley Papers*, *Pilgrim's Progress*, or *Franklin's Autobiography*, yet out of 987, only 73 prefer any one of these. But even here is shown evidence of growth in character interest. Of the dramas, none prefer *Twelfth Night*. Probably most classes have not read it. *The Merchant of Venice* is easier to teach, yet here some interest is manifested in the characters aside from what they are doing. The novels show about the same reasons for choice as in the first year; the strongest plot has the largest following, still there is also a growth in favor of Silas's character as against the love affairs of Godfrey Cass.

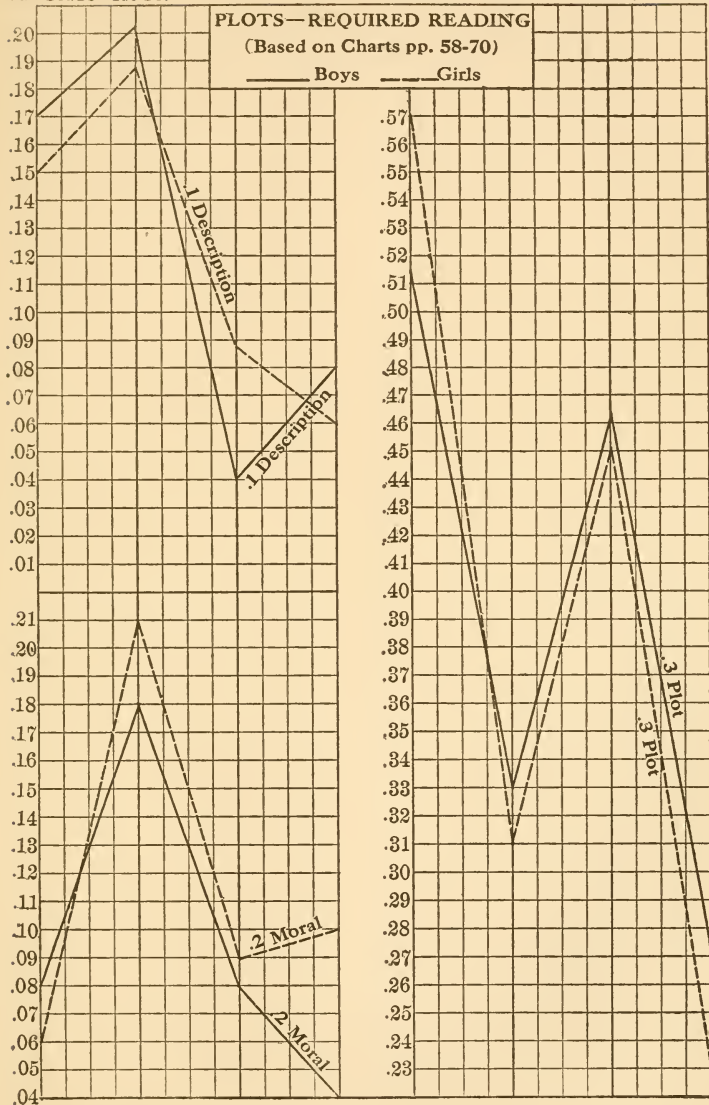
A few have read Tennyson and Palgrave and see some beauty in them. This is encouraging, though a small beginning; and it suggests that such poetry should be put further along in the course.

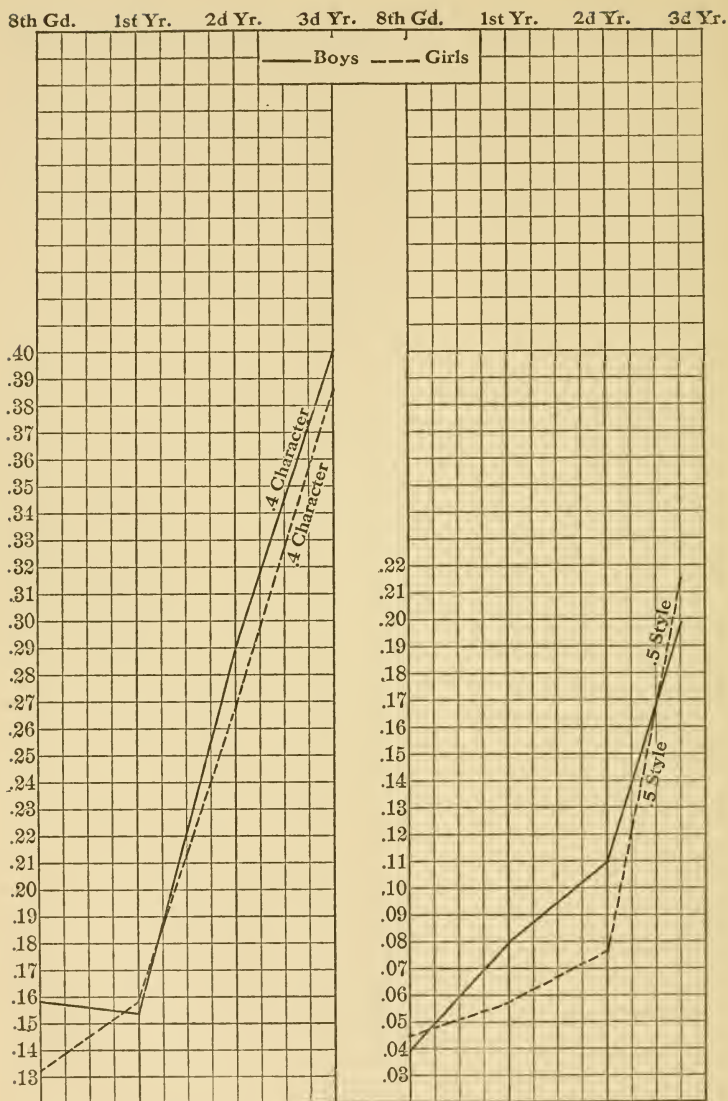
THIRD YEAR, HIGH SCHOOL

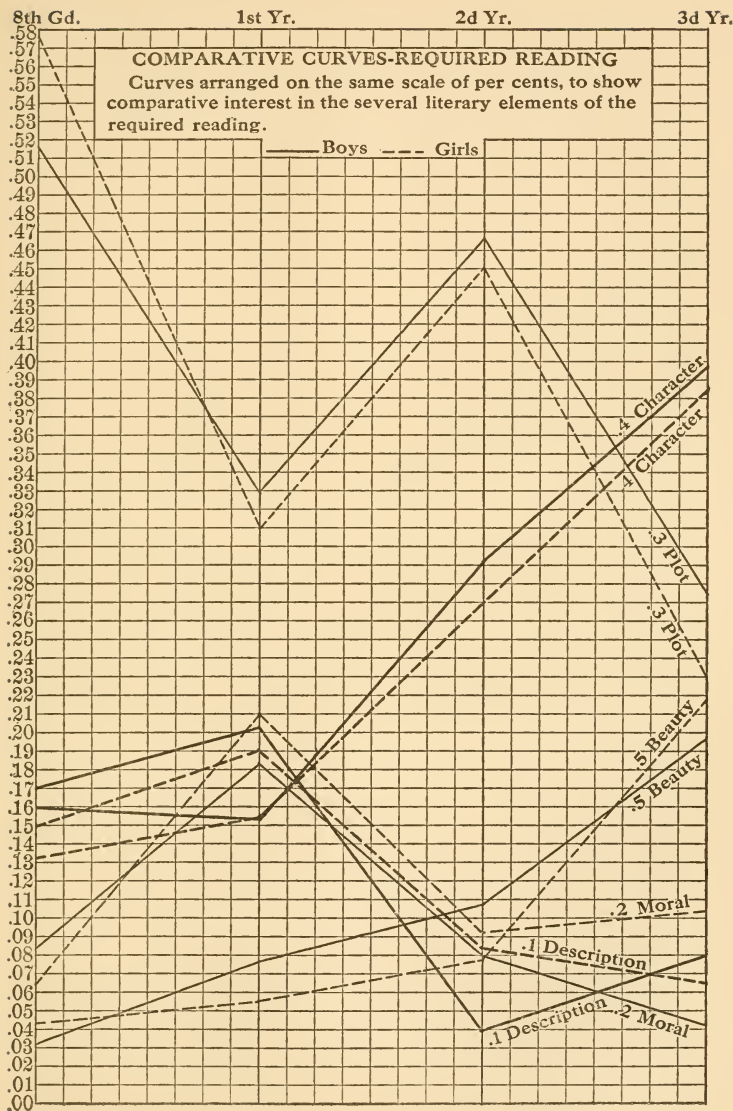
For the first time, style predominates, in *Joan of Arc* and *The English Mail Coach*. Yet Emerson is not once mentioned. This only confirms what has been said about the essay. De Quincey's essays have dramatic elements, almost a plot structure, therefore they make appeal earlier than do those of Emerson.

Of dramas, more have read *Julius Cæsar* than *King Henry the Fifth*. The former is easier; and the pupil in his other school work has learned more about the Roman characters. When in this year the selections of the earlier years are read, there is evidence of attention to both character and style, showing that the same selection in different years makes impressions for different reasons. This is especially apparent in *Silas Marner* and in *Idylls of the King*.

8th Grade 1st Yr. 2d Yr. 3d Yr. 8th Grade 1st Yr. 2d Yr. 3d Yr.



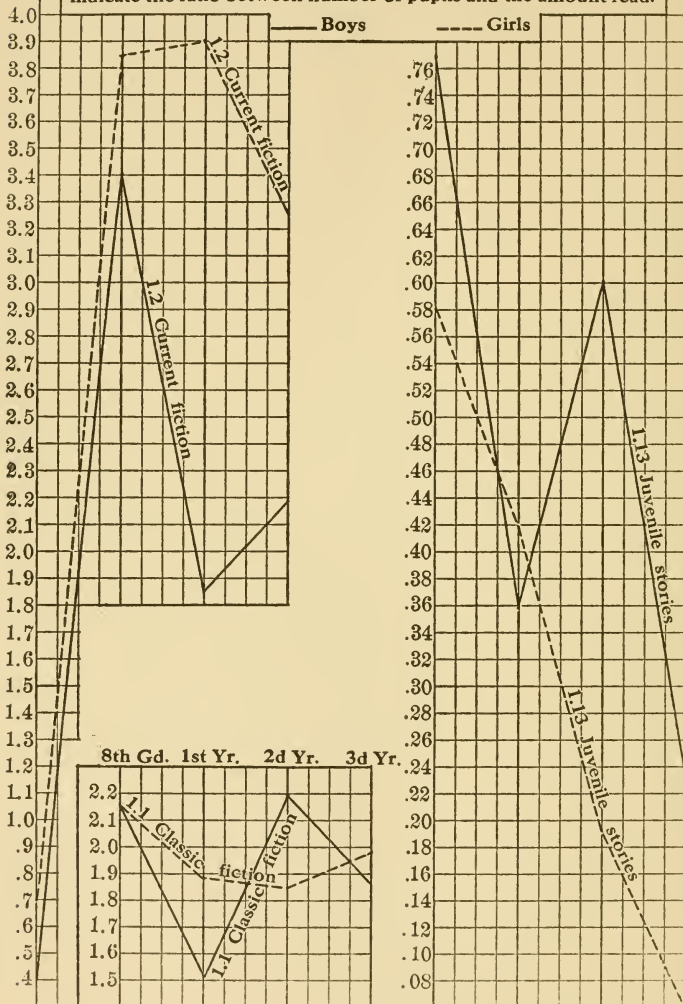


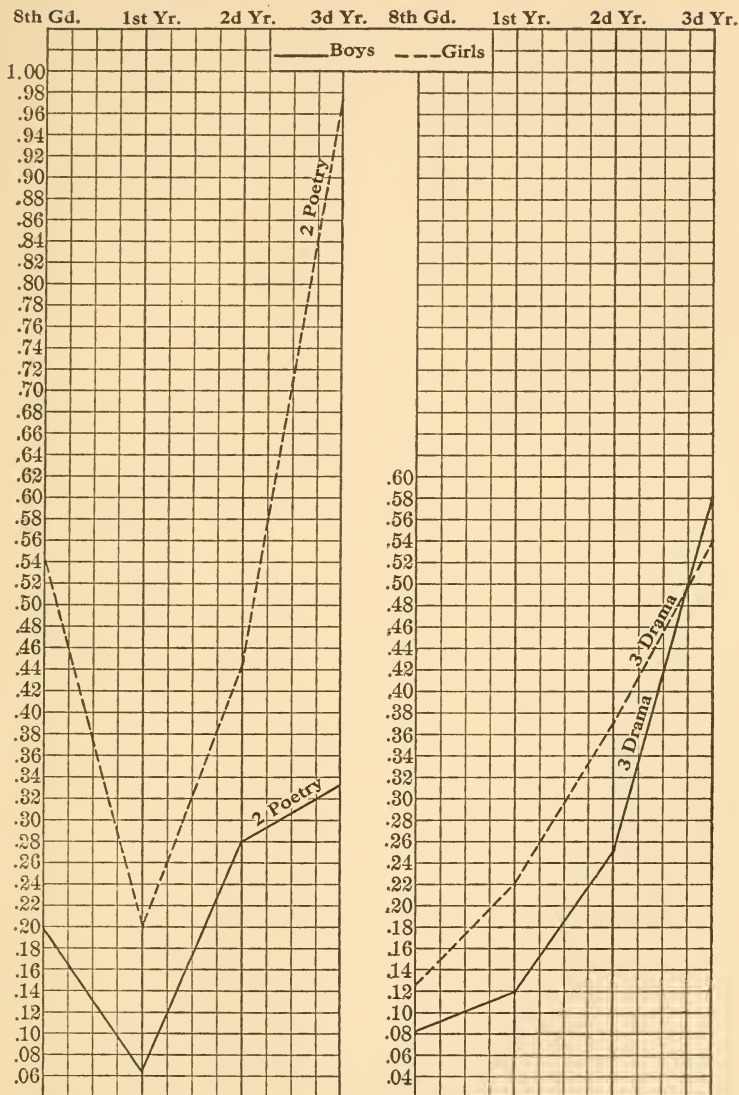


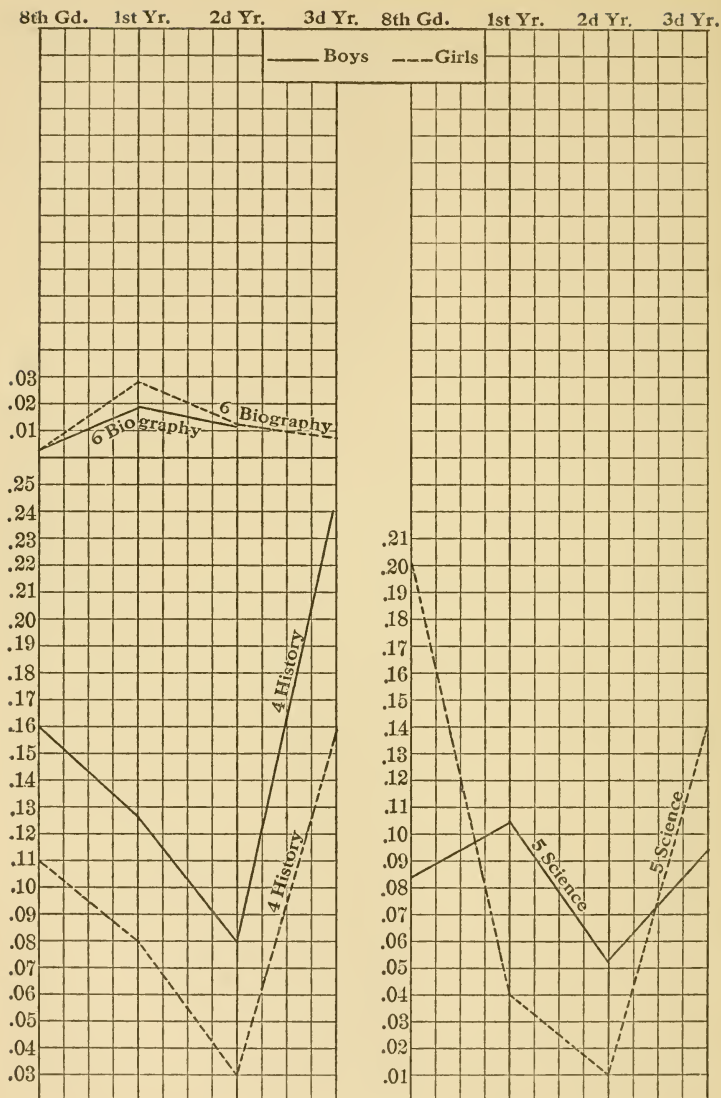
8th Gd. 1st Yr. 2d Yr. 3d Yr. 8th Gd. 1st Yr. 2d Yr. 3d Yr.

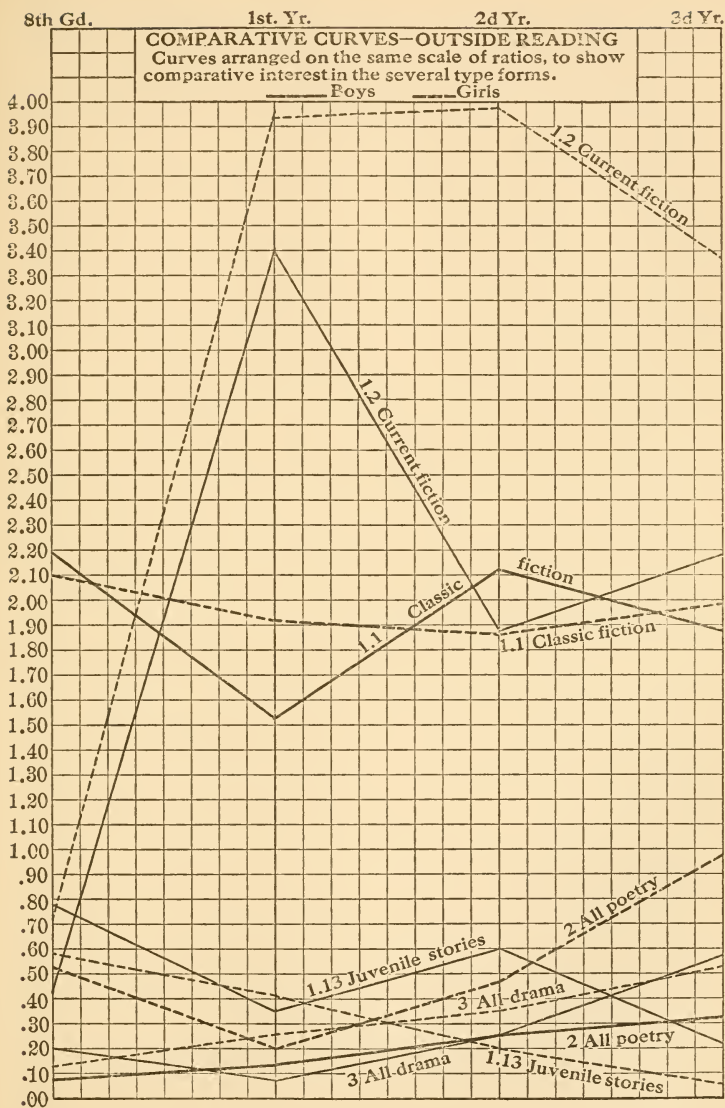
OUTSIDE READING

These curves are based on the charts p. 71. The figures indicate the ratio between number of pupils and the amount read.









CONCLUSIONS AS SHOWN IN PLOTS

REQUIRED READING

DESCRIPTION. — Interest rises during the first year. This is probably because it is the form of composition emphasized and drilled upon for regents' examinations at that time. Many selections from, say, *Ivanhoe* and *The Vision of Sir Launfal*, are read and analyzed as models. But this interest is evidently unnatural, not developed from the literary side, and therefore rapidly declines during the second year, and during the third also with girls, while it rises but slightly with boys.

MORAL. — The term is used broadly and includes teachings and lessons as well as morals. Girls rise above the boys the first year and continue to do so throughout the course. In the first year *The Ancient Mariner* and *The Vision of Sir Launfal* are appreciated for the moral. After the first year the moral seems to be absorbed in the character, as in *Silas Marner* and *Julius Cæsar*, and there is an admiration for and appreciation of these that show a growing interest in moral action, which is not apparent from this curve except as it is studied in connection with that on character.

PLOT. — In the eighth grade this is about equal for girls and boys. It falls rapidly through the first year despite the fact that many novels of strong plot are read during this year. The tendency for the course is distinctly downward. It shows a rise in the second year, but this is misleading and is due to the fact that *The Merchant of Venice* and *Silas*

Marner, the two popular selections, are strong in plot. It is fair to assert that, under ordinary conditions, plot interest declines throughout the course.

CHARACTER. — This shows little movement in the first year, at the period when there is a marked rise in the moral curve, but during the second and third years it rises rapidly. The reason is to be found in the changing mental state of the pupil. He becomes more interested in nobility, truth, honesty, as opposed to mere action, — making war or making love.

STYLE. — This is of slow and feeble growth. It is, however, of interest to note that it does grow. The writer has read these reports with an effort to determine how much of this growth is inherent or instinctive and how much is the result of class training. The records are too few for a definite conclusion, but there is little apparent evidence of the culture coming from the classroom.

OUTSIDE READING

CLASSIC AND CURRENT FICTION. — The writer has not presumed to make anything like an accurate division between these two classes. Probably no two students of literature would agree on such a division. The term *current fiction* has been used to indicate not only that which is new, but also that which, though it may be in its second or third decade, is considered cheap. Mary J. Holmes and Augusta Wilson have therefore been placed in this class.

Classic fiction means not only what is old and tried, but includes some current literature in which merit seems beyond question. *The Kentucky Cardinal* and *The Lady of the Decoration* are in this group. Library lists prepared for

our large cities have been freely consulted, but the writer has often been compelled to rely on his own judgment.

The comparison of these two curves will show a rapid decline in the quality of fiction read during the first high school year. In the grammar grades most of the reading is directed, while there is a freedom in the high school that at first leads to license. During the second year, boys' reading improves and girls' reading about holds its own. In the third year, girls' reading improves slightly and boys' reading slightly retrogrades. This retrogression is, however, apparent only in fiction, and it is so slight that other records would be required to verify it. The general fact is that the reading which is poor in the first year materially improves in the rest of the course. The cause for this improvement is hard to trace. It does not seem to come directly from the English course. After a careful rereading of the reports the author inclines to the belief that the improvement is due to greater maturity and to the culture that comes from general education. Current fiction is read almost entirely for plot; this is not true of classics. Those who have read moderately have a wider range and give more intelligent opinions. In the earlier years girls prefer plots emphasizing patience; and many speak of some favorite novel as "deep and mysterious;" while boys look for action, at first physical and later moral. A large amount of cheap literature seems to paralyze and deaden opinion.

JUVENILE FICTION. — Girls read less juvenile fiction than boys do. Their line is continuously downward, and at the end of the third year they have practically finished. Boys seem to read more in the second than in the first year. This is, however, misleading and due to the second city,

where the boys evidently had just heard of Barbour's books and proceeded to make up for what they missed before.

No attempt was made to separate good juvenile books from poor books. This seemed hardly necessary even if it had been possible. The juvenile literature read is of high order. Even the Alger and the Henty books find little favor, and interest seems to center in such homely heroes as the Half-Back and such real boys as Tom Sawyer.

POETRY. — The girls throughout the investigation mention more poetry than the boys do. The decline in the first year is like that of classic fiction, but the rise is constant thereafter. The interest is far greater in epic than in descriptive poetry, and as a matter of fact the *story* is the strongest element of interest, though poetic form must have some unconscious influence or the line would not rise to such a height.

DRAMA. — Very little drama is read in the grades, probably because there is very little that is fitted to be read there. But the rise through the high school course is rapid and constant. This rise with that of poetry goes to effect the decline in fiction mentioned in the upper years. The "recommended" reading of *The Merchant of Venice* and *Julius Cæsar* may somewhat account for this. But doubtless the stronger reason is, that an art form like the drama, which has lived for thousands of years, furnishes proper nourishment to the normal mind in its regular adolescent growth.

HISTORY. — This chart is not readily interpreted. There is no apparent reason for the rise in the third year. Inasmuch as the larger part of this reading consists of history stories, the writer is not inclined to draw serious conclusions

from it. Yet the fact that girls and boys follow almost parallel lines would suggest that there is some general cause for the tendency.

SCIENCE AND BIOGRAPHY. — Science has been limited largely to stories about plants and animals. The girls read more of these in the eighth grade, elementary school, and the third year high school; and the boys more in the first and second years of high school. The biology course of the first year does not seem to have had a very favorable influence upon this kind of literature. Interest in biography is so slight that it is almost negligible and gives no warranted conclusion.

Throughout the investigation, an effort has been made to ascertain whether the required reading of the English course affects the outside reading. In many individual cases, it appears that it does. There are more instances where this seems true of the drama than of any other type. A great many reports were reread to ascertain the extent of this relation. In the second city this was more apparent than elsewhere, but occurrences were not sufficiently frequent, nor the relation close. In the third city there is one notable instance of this. The girls in the second year who like the required drama prefer in outside reading either drama or poetry.

FIRST CHOICE

Under question 6 the pupil was asked to tell which books, stories, or poems he particularly liked, and why he liked them. The reasons for liking them, where they were unique or suggestive, have already been given by cities under the several years.

Below is the list of first choices as given by all who replied to the question. The list is tabulated according to years, and, so far as possible, the titles have been placed under the several subdivisions of fiction, poetry, drama, etc. The numerals *after* each title give the number recorded, those *before* show the class of literature to which the selection belongs (see p. 56); e.g., "1.13 Being a Boy, 9" means *Being a Boy* is a juvenile story and 9 gave it as first choice.

EIGHTH GRADE, GRAMMAR SCHOOL

Boys

1.13	Alger's Books, 3.	4.3	Boys of 1812, 2.
1.13	Andy Gordon, 1.	2.2	Brook, The (Tennyson),
6	Barnum's Own Story, 1.		12.
1.13	Beautiful Joe, 3.	1.2	Buccaneers and Pirates
1.13	Being a Boy, 9.		of Our Coasts, 2.
1.13	Birds' Christmas Carol,	1.13	Camping on the St. Law-
	The, 4.		rence, 3.
1.13	Black Beauty, 9.	1.13	Canoemates, 6.
1.1	Bow of Orange Ribbon,	1.13	Careers of Danger and
	The, 16.		Daring, 3.
1.13	Boy's Life on a Prairie, 3.	1.13	Cash Boy, 1.
1.13	Boys of St. Timothy's, 4.	1.13	Cast up by the Sea, 1.

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| 1.13 Christmas at Holly Hill,
1. | 1.13 Jack, the Young Ranch-
man, 2. |
| 1.13 Cleared for Action, 3. | 3.1 Julius Cæsar, 8. |
| 1.1 Cooper's Works, 18. | 1.13 Julius the Street Boy, 3. |
| 1.13 Crimson Sweater, The,
10. | 1.13 Lakerim Athletic Club, 2.
7 |
| 1.2 Crossing, The, 3. | Lamb's Essays, 2. |
| 1.13 Don Carlos Ranch, 1. | 1.11 Lamb's Tales, 2. |
| 1.13 Dream of Summer, 1.
5 | 4 Land of the Long Night,
The, 5. |
| Electrical Books, 2. | 1.13 Last Cruise of the Spit-
fire, The, 1. |
| 2.1 Enoch Arden, 38. | 1.1 Last of the Mohicans,
The, 12. |
| 2.1 Evangeline, 41. | 6 Lincoln's Life, 3. |
| 6 Farragut's Life, 1. | 1.13 Little Colonel Series,
The, 3. |
| 5 Fire, 1. | 6 Lives of the Presidents, 2. |
| 1.2 Flyers, The, 1. | 2 Longfellow's Poems, 15. |
| 1.13 For the Honor of the
School, 3. | 1.2 Long Trail, The, 2. |
| 1.13 Four in Camp, 3. | 1.1 Man without a Country,
The, 24. |
| 1.13 From School to Battle-
field, 1. | 3.2 Merchant of Venice, The,
20. |
| 1.2 Graustark, 3. | 1.12 Message to Garcia, A, 12. |
| 1.13 Guert Ten Eyck, 1. | 2.1 Miles Standish, The
Courtship of, 30. |
| 1.13 Half-Back, The, 20. | 6 Napoleon's Life, 3. |
| 1.13 Henty Books, The, 3. | 5 Ocean, Stories of the, 2. |
| 1.13 Herbert Carter's Legacy,
1. | 1.13 On the Firing Line, 4. |
| 1.11 Hero Tales, 3. | 1.13 One of the 28th, 1. |
| 4.2 History of England, A
Child's, 3. | 1.13 Out on the Pampas, 1. |
| 1.1 House of the Seven Ga-
bles, The, 2. | 1.1 Perfect Tribute, The, 6. |
| 1.13 Island Refugees, 1. | 1.13 Prince and the Pauper,
The, 3. |
| 1.1 Ivanhoe, 22. | |
| 1.13 Jack in the Rockies, 2. | |

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| 1.2 | Prospector, The, 6. | 1.13 | Store Boy, 2. |
| 1.13 | Rebecca of Sunnybrook
Farm, 8. | 1.13 | Sustained Honor, 2. |
| 1.2 | Red Rock, 2. | 1.1 | Talisman, The, 7. |
| 1.13 | Robinson Crusoe, 3. | 1.13 | Tom Brown, 1. |
| 1.13 | Robson Holsom, 1. | 1.13 | Tony the Hero, 1. |
| 1.13 | Santa Claus's Partner,
5. | 1.13 | Treasure Island, 17. |
| 1.13 | Search for Andrew Field,
The, 4. | 1.13 | Twenty Thousand
Leagues under the Sea,
1. |
| 5.1 | Seton, Ernest Thompson,
Books, 3. | 1.1 | Two Years before the
Mast, 20. |
| 2.1 | Sheridan's Ride, 8. | 1.1 | Uncle Tom's Cabin, 14. |
| 1.13 | Shifting for Himself, 3. | 1.13 | Under the Mikado's
Flag, 1. |
| 1.2 | Silent Places, The, 2. | 2.1 | Vision of Sir Launfal,
The, 8. |
| 1.12 | Sketch Book, The, 2. | 5.1 | White Fang, 1. |
| 1.11 | Sleepy Hollow, The Leg-
end of, 1. | 2 | Whittier's Poems, 28. |
| 1.13 | Slow and Sure, 1. | 1.13 | With Kitchener in the
Soudan, 1. |
| 1.13 | Soldier Boy, The, 1. | 1.13 | With Roberts to Pre-
toria, 1. |
| 1.1 | Spy, The, 7. | | |
| 4 | Stoddard's Books, 5. | | |

Girls

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|------|-------------------------------------|------|------------------------|
| 1.13 | Beauty and the Beast, 1. | 1.13 | Canoemates, 2. |
| 1.13 | Betty Wales, 9. | 1.2 | Crisis, The, 4. |
| 1.13 | Birds' Christmas Carol,
The, 17. | 1.2 | Doctor, The, 2. |
| 1.13 | Black Beauty, 4. | 2.1 | Dora, 5. |
| 1.1 | Bow of Orange Ribbon,
The, 40. | 2.1 | Dying Soldier, The, 6. |
| 1.13 | Bravest of the Brave,
The, 1. | 1.2 | Eben Holden, 3. |
| 1.2 | Brewster's Millions, 8. | 1.13 | Eight Cousins, 5. |
| | | 1.13 | Elsie Dinsmore, 10. |
| | | 2.1 | Evangeline, 74. |
| | | 1.13 | Every-day Girls, 2. |

- 2.1 First Snowfall, The, 3.
 1.13 Foreman Jennie, 2.
 2.2 Fringed Gentian, The, 3.
 1.11 Grandfather's Chair, 5.
 1.13 Gypsy's Year at the Golden Crescent, 2.
 1.13 Half-a-dozen House-keepers, 5.
 1.13 Half-Back, The, 6.
 1.11 Hero Tales, 3.
 1.13 Huckleberry Finn, 4.
 1.1 Ivanhoe, 16.
 1.13 Jack and Jill, 2.
 1.2 Janice Meredith, 6.
 2.1 Jessica's First Prayer, 2.
 3.1 Julius Cæsar, 4.
 2.2 Katrina, 2.
 1.13 Kristy's Surprise Party, 1.
 7 Lamb's Essays, 6.
 4 Land of the Long Night, The, 8.
 1.13 Larry, 1.
 1.1 Last of the Mohicans, The, 2.
 2.2 Little by Little, 1.
 1.13 Little Colonel Series, The, 5.
 1.13 Little Women, 16.
 2 Longfellow's Poems, 1.
 6 Makers of History, 1.
 1.1 Man without a Country, The, 42.
 6 Marco Polo, Story of, 1.
 3.2 Merchant of Venice, The, 26.
 1.12 Message to Garcia, A, 9.
 1.1 Mill on the Floss, The, 8.
 1.2 Mrs. Wiggs of the Cabbage Patch, 4.
 6 Napoleon's History, 4.
 1.2 Nedra, 2.
 2.1 O Captain! My Captain! 5.
 1.13 Old-fashioned Girl, An, 2.
 1.1 Pathfinder, The, 13.
 1.13 Patty Books, The, 5.
 2.1 Paul Revere's Ride, 3.
 1.1 Perfect Tribute, The, 6.
 1.13 Prince and the Pauper, The, 11.
 1.13 Rebecca of Sunnybrook Farm, 4.
 1.2 Red Rock, 7.
 1.11 Rip Van Winkle, 4.
 1.13 Santa Claus's Partner, 35.
 1.13 Search for Andrew Field, The, 8.
 2.1 Sheridan's Ride, 5.
 1.12 Sketch Book, The, 3.
 1.2 Standish of Standish, 7.
 1.1 Talisman, The, 7.
 1.13 Timothy's Quest, 12.
 1.13 Tip Lewis and His Lamp, 1.
 1.13 Tom, Dick, and Harriett, 2.
 1.13 Treasure Island, 21.
 1.2 Two Orphans, The, 1.

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| 1.1 | Uncle Tom's Cabin, 44. | 1.13 | Wreck of the Golden |
| 2.1 | Vision of Sir Launfal, | | Fleece, The, 1. |
| | The, 8. | 1.13 | Young Rajah, The, 1. |

FIRST YEAR, HIGH SCHOOL

Boys

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|------|--------------------------|------|----------------------------|
| 4.01 | Abbott's History, 1. | 1.13 | Cadet Days, 1. |
| 1.2 | Adrift in New York, 4. | 1.2 | Call of the Wild, The, 12. |
| 1.2 | Affair Next Door, The, | 1.13 | Captains Courageous, 1. |
| | 16. | 1.2 | Cardigan, 7. |
| 1.13 | American Boy, The, 4. | 5.1 | Cattle Brands, 1. |
| 1.11 | Ancient Heroes, 3. | 4 | Century Book of Facts, |
| 1.13 | Annapolis Plebe, 1. | | The, 1. |
| 1.13 | Arabian Nights, 4. | 1.1 | Choir Invisible, The, 1. |
| 1.2 | Arms and the Woman, 4. | 2.2 | Concord Hymn, 3. |
| 1.13 | Around the World in | 1.1 | Connecticut Yankee in |
| | Eighty Days, 1. | | King Arthur's Court, |
| 1.13 | Athletics and Hunting, | | A, 6. |
| | 2. | 1.2 | Conspirators, The, 1. |
| 6 | Autobiography of Ben- | 1.1 | Cooper's Books, 1. |
| | jamin Franklin, 3. | 1.13 | Crimson Sweater, The, 3. |
| 1.13 | Barbour's Books, 3. | 1.2 | Crisis, The, 10. |
| 1.1 | Ben Hur, 5. | 1.13 | Dan the Newsboy, 2. |
| 5.1 | Biography of a Grizzly, | 1.2 | Daughter of Anderson |
| | The, 2. | | Crow, The, 4. |
| 1.13 | Black Beauty, 1. | 1.1 | David Copperfield, 5. |
| 1.2 | Blazed Trail, The, 4. | 1.1 | Deerslayer, 7. |
| 1.2 | Brewster's Millions, 24. | 1.13 | Dick Meriden's Ruse, 1. |
| 1.13 | By Right of Conquest, | 1.1 | Dickens's Works, 5. |
| | 6. | 1.2 | Doctor, The, 4. |

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| 1.2 | Donovan, 2. | 1.1 | John Halifax, Gentle- |
| 1.2 | English Orphans, The, 3. | | man, 4. |
| 2.1 | Evangeline, 2. | 1.13 | Juan and Juanita, 1. |
| 1.13 | Fighting to Win, 1. | 3.1 | Julius Cæsar, 5. |
| 1.2 | Firing Line, The, 4. | 1.13 | Jungle Books, The, 3. |
| 1.12 | Fisherman's Luck, 2. | 1.1 | Kidnapped, 2. |
| 1.13 | For the Honor of the | 1.2 | King's Pardon, 3. |
| | School, 2. | 1.1 | Kipling's Works, 1. |
| 1.1 | Forest Lovers, 2. | 4 | Land of the Long Night, |
| 1.2 | Glengarry School Days, | | The, 1. |
| | 2. | 1.1 | Last of the Mohicans, |
| 1.2 | Gordon Keith, 6. | | The, 11. |
| 1.2 | Graustark, 7. | 1.1 | Leather Stocking Tales, |
| 1.13 | Great Year, The, 2. | | 1. |
| 1.11 | Greek Heroes, 6. | 1.2 | Leighton Homestead, |
| 1.13 | Half-Back, The, 24. | | The, 2. |
| 3.1 | Hamlet, 8. | 1.1 | Les Misérables, 3. |
| 1.13 | Hans Brinker, 10. | 4 | Liberty of Texas, 2. |
| 1.11 | Hawthorne's Tales, 2. | 1.13 | Life at West Point, 1. |
| 1.13 | Henty Books, The, 4. | 1.2 | Lion and the Mouse, |
| 2.1 | Homer's Iliad and Odys- | | The, 3. |
| | sey, 2. | 1.13 | Little Colonel Series, |
| 1.1 | Honorable Peter Stirling, | | The, 2. |
| | The, 1. | 1.2 | Little Shepherd of King- |
| 1.1 | Hoosier Schoolmaster, | | dom Come, The, 6. |
| | The, 8. | 4 | Long Walls, The, 1. |
| 2.1 | Horatius, 1. | 2 | Longfellow's Poems, 2. |
| 1.2 | Hound of the Basker- | 1.1 | Lorna Doone, 3. |
| | viles, The, 7. | 4 | Lost in the Jungle, 1. |
| 1.13 | Huckleberry Finn, 4. | 4 | Lure of the Labrador |
| 1.2 | In the Sixties, 2. | | Wild, The, 1. |
| 1.12 | In the Wilderness, 2. | 1.2 | McGrath's Books, 1. |
| 1.1 | Ivanhoe, 1. | 1.2 | Maid of the Mohawk, |
| 1.13 | Jacob Faithful, 1. | | 2. |

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| 1.2 | Main Chance, The, 4. | 1.2 | Richard Carvel, 4. |
| 1.13 | Making the Nine, 2. | 1.13 | Robinson Crusoe, 4. |
| 1.2 | Man from Glengarry,
The, 2. | 1.13 | Roughing It, 1. |
| 1.2 | Man on the Box, The, 2. | 1.1 | Scott's Novels, 1. |
| 1.1 | Man without a Country,
The, 10. | 1.2 | Sea Wolf, The, 2. |
| 1.1 | Marble Faun, The, 1. | 1.2 | Seats of the Mighty,
The, 2. |
| 1.12 | Masterpieces of Elo-
quence, 1. | 5.1 | Sharp Eyes, 3. |
| 3.2 | Merchant of Venice, The,
20. | 1.2 | She, 2. |
| 1.12 | Message to Garcia, A, 2. | 2.1 | Sheridan's Ride, 10. |
| 1.1 | Nicholas Nickleby, 2. | 1.2 | Sherlock Holmes, 1. |
| 1.1 | Ninety-three, 1. | 2.2 | Ship of State, 8. |
| 1.11 | Old Greek Stories, 2. | 1.13 | Shipwreck, 1. |
| 1.13 | Oliver Bright's Search, 1. | 1.1 | Silas Marner, 4. |
| 1.1 | Oliver Twist, 1. | 2.1 | Sir Galahad, 2. |
| 1.13 | On the School Team, 1. | 1.13 | Six Girls, 1. |
| 1.13 | On Your Mark, 1. | 1.2 | Spinner in the Sun, A, 4. |
| 4 | Out on the Pampas, 1. | 1.1 | Spy, The, 6. |
| 1.13 | Painted Desert, The, 1. | 2 | Star-Spangled Banner,
The, 6. |
| 2.1 | Paul Revere's Ride, 7. | 1.13 | Story of a Bad Boy,
The, 1. |
| 1.2 | Peter, 3. | 1.13 | Story of the Indians, 6. |
| 1.1 | Pickwick Papers, 2. | 1.13 | Strange Flaw, 2. |
| 1.13 | Plebe at West Point, 1. | 1.2 | Study in Scarlet, A, 2. |
| 5 | Popular Mechanics, 3. | 1.1 | Tale of Two Cities, A, 5. |
| 5 | Power Boating, 3. | 1.13 | Tanglewood Tales, 2. |
| 1.13 | Prince and the Pauper,
The, 1. | 1.13 | Tom Afloat, 2. |
| 1.13 | Princess Majestic, 1. | 1.13 | Tom Brown's School-
days, 10. |
| 1.2 | Ranson's Folly, 5. | 1.13 | Tom, Dick, and Harriett,
7. |
| 1.2 | Red Rock, 8. | 1.13 | Tom Sawyer, Adven-
tures of, 11. |
| 1.13 | Red Trail, 1. | | |

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| 1.13 Tom the Reporter, 1. | 1.13 Washington's Young Aids, 1. |
| 1.13 Tomlinson's Books, 1. | |
| 1.2 Trail of the Lonesome Pine, The, 2. | 1.2 Weavers, The, 2. |
| 1.13 Treasure Island, 20. | 1.13 West Point Treasure, 1. |
| 1.13 Treasury Club, The, 2. | 1.13 Wetherby's Inning, 2. |
| 1.13 Two Little Confederates, 16. | 1.13 Wetzel the Scout and Indian Fighter, 5. |
| 1.13 Two Little Savages, 1. | 1.13 White and the Blue, The, 2. |
| 1.1 Two Years before the Mast, 10. | 4 Winning of the West, The, 1. |
| 1.13 Under Orders, 1. | 1.13 With Lee in Virginia, 1. |
| 1.13 Vayonne, 1. | 1.13 Wonder Book, The, 1. |
| 1.2 Virginian, The, 2. | 1.13 Yankee Sailor Abroad, 6. |

Girls

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| 1.1 Adam Bede, 2. | 1.13 Betsy Ross, 1. |
| 1.13 Alcott, Louisa, Works, 1. | 1.13 Betty, a Schoolgirl, 1. |
| 1.13 Alger's Books, 1. | 1.13 Betty Alden, 2. |
| 1.12 Alhambra, The, 5. | 1.13 Betty Wales, 2. |
| 1.13 Alice's Adventures in Wonderland, 1. | 1.2 Beverly of Graustark, 2. |
| 1.13 Almost as Good as a Boy, 1. | 1.13 Birds' Christmas Carol, The, 2. |
| 1.2 Anne of Green Gables, 3. | 1.13 Black Beauty, 1. |
| 1.13 Arabian Nights, 2. | 1.2 Black Rock, 3. |
| 1.2 Argosy, The, 2. | 1.2 Blazed Trail, The, 1. |
| 3.2 As You Like It, 4. | 1.2 Bow of Orange Ribbon, The, 8. |
| 1.13 Barbara's Heritage, 1. | 1.2 Brass Bowl, The, 2. |
| 1.2 Barrier, The, 1. | 1.2 Brewster's Millions, 2. |
| 1.13 Beatrice Leigh at College, 1. | 1.1 Bride of Lammermoor, The, 1. |
| 1.1 Ben Hur, 3. | 1.2 Brushwood Boy, The, 3. |
| | 1.2 Call of the Wild, The, 2. |

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| 1.13 Captain of the Kansas,
The, 2. | 1.2 English Orphans, The, 1. |
| 1.2 Cardigan, 1. | 1.13 Eternal Boy, The, 1. |
| 1.2 Castle Cranecrow, 1. | 2.1 Evangeline, 16. |
| 1.13 Christmas Day in the
Morning, 2. | 1.2 Fighting Chance, The, 1. |
| 1.2 Clansman, The, 1. | 1.2 Firing Line, The, 2. |
| 1.13 Comrades, 1. | 1.2 Four Feathers, 1. |
| 1.2 Coniston, 1. | 1.13 Freckles, 1. |
| 1.2 Connor's Books, 2. | 1.13 Gipsy Books, The, 3. |
| 1.2 Conqueror, The, 1. | 1.13 Girl from Montana, 1. |
| 1.2 Conquest of Canaan, The,
1. | 1.13 Girl from the Hills, 2. |
| 1.1 Cooper's Works, 1. | 1.13 Girls New and Old, 1. |
| 1.13 Crimson Sweater, The, 3. | 1.13 Girls of the True Blue, 2. |
| 1.2 Crisis, The, 2. | 1.13 Grandfather's Chair, 1. |
| 1.2 Crossing, The, 2. | 1.2 Graustark, 2. |
| 1.13 Daisy, 1. | 2.2 Gray's Elegy, 9. |
| 1.2 Dark Marriage Morn, 1. | 6 Great Men and Famous
Women, 2. |
| 1.2 Daughter of the Con-
federacy, A, 1. | 1.11 Greek Stories, 5. |
| 1.13 Daughter of the Rich, A,
3. | 1.13 Half-Back, The, 14. |
| 1.1 David Copperfield, 3. | 3.1 Hamlet, 1. |
| 1.1 Deerslayer, The, 1. | 1.13 Hans Brinker, 14. |
| 1.1 Dickens's Works, 1. | 1.2 Hearts and Masks, 2. |
| 1.2 Doctor, The, 3. | 2.1 Hiawatha, 8. |
| 1.2 Dr. Ellen, 2. | 1.13 Homeless Waif, 1. |
| 1.2 Dorothy Vernon of Had-
don Hall, 1. | 1.13 Hoosier Schoolboy, The,
1. |
| 1.13 Down the Ravine, 1. | 1.1 Hoosier Schoolmaster,
The, 6. |
| 1.1 Dred, 1. | 1.2 Hound of the Basker-
villes, The, 2. |
| 1.2 East Lynne, 1. | 1.2 House of a Thousand
Candles, The, 2. |
| 1.13 Elsie Books, The, 2. | 1.13 Huckleberry Finn, 4. |
| | 1.2 If I Were King, 1. |

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| 1.2 | In the Palace of the King, 2. | 1.13 | Little Colonel Series, The, 4. |
| 1.2 | Infelice, 1. | 1.1 | Little Dorrit, 1. |
| 1.13 | Iron Brigade, The, 1. | 1.13 | Little Grey House, The, 1. |
| 6 | Irving, Life of, 4. | 1.13 | Little Lord Fauntleroy, 1. |
| 1.2 | Ishmael, 1. | 1.13 | Little Maid of Concord Town, A, 1. |
| 1.1 | Jane Eyre, 3. | 1.13 | Little Princess, 2. |
| 1.2 | Janice Meredith, 3. | 1.2 | Little Shepherd of Kingdom Come, The, 2. |
| 1.2 | John Halifax, Gentleman, 8. | 1.13 | Little Women, 3. |
| 1.2 | Judith, 1. | 1.2 | Long Arm of Mannister, The, 2. |
| 1.13 | Jungle Books, The, 3. | 2 | Longfellow's Poems, 8. |
| 1.13 | Kathie Series, The, 3. | 1.1 | Lorna Doone, 2. |
| 1.1 | Kidnapped, 1. | 1.2 | Maid of Honor, 1. |
| 1.1 | L'Abbé Constantin, 2. | 1.2 | Major, Charles, Works, 1. |
| 1.11 | Lady Eleanor's Mantle, 1. | 1.2 | Man from Home, The, 1. |
| 1.1 | Lady of the Decoration, The, 2. | 1.2 | Man of the Hour, The, 3. |
| 1.11 | Lamb's Tales, 8. | 1.2 | Man on the Box, The, 1. |
| 4 | Land of the Long Night, The, 9. | 1.1 | Man without a Country, The, 13. |
| 1.1 | Last Days of Pompeii, The, 4. | 1.1 | Marble Faun, The, 2. |
| 1.1 | Last of the Mohicans, The, 3. | 1.2 | Marcia Schuyler, 1. |
| 1.2 | Lavender and Old Lace, 2. | 6 | Marie Antoinette, 4. |
| 1.2 | Lena Rivers, 1. | 1.2 | Marietta, 1. |
| 1.1 | Les Misérables, 2. | 1.2 | Mayor's Wife, The, 1. |
| 1.13 | Lily Series, The, 2. | 3.2 | Merchant of Venice, The, 5. |
| 1.2 | Lion and the Mouse, The, 3. | 1.12 | Message to Garcia, A, 5. |
| 1.13 | Little Brown Brother, The, 1. | 3.2 | Midsummer Night's Dream, A, 6. |
| | | 1.1 | Mill on the Floss, The, 3. |

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| 1.2 | Millionaire Baby, The, 1. | 1.13 | Risen from the Ranks, 3. |
| 1.2 | Mrs. Wiggs of the Cab-
bage Patch, 1. | 1.13 | Robin Hood, 1. |
| 1.2 | Mystery of June 13th,
The, 1. | 1.13 | Robinson Crusoe, 1. |
| 1.11 | Myths of Greece, 8. | 1.2 | Roe, E. P., Works, 1. |
| 1.1 | Nicholas Nickleby, 4. | 1.1 | Rudder Grange, 4. |
| 1.13 | Old-fashioned Girl, An,
1. | 1.2 | St. Elmo, 4. |
| 1.2 | Old Heidelberg, 2. | 1.2 | Samantha at Saratoga, 2. |
| 1.2 | Old Mam'selle's Secret,
1. | 1.13 | Santa Claus's Partner, 3. |
| 1.1 | Oliver Twist, 5. | 1.13 | Scottish Chiefs, 1. |
| 1.13 | Outlaw and the Girls, 1. | 1.2 | Sevenoaks, 1. |
| 1.2 | Paul, a Herald of the
Cross, 1. | 1.2 | Shepherd of the Hills,
The, 1. |
| 2.1 | Paul Revere's Ride, 3. | 2.1 | Sheridan's Ride, 3. |
| 1.13 | Peggy, 1. | 1.2 | Shuttle, The, 2. |
| 1.1 | Perfect Tribute, The, 1. | 1.13 | Sidney, 1. |
| 1.1 | Pickwick Papers, The, 3. | 1.1 | Silas Marner, 6. |
| 1.1 | Pilgrim's Progress, 1. | 1.13 | Sink or Swim, 1. |
| 1.13 | Prince and the Pauper,
The, 1. | 1.12 | Sketch Book, The, 2. |
| 1.2 | Prospector, The, 1. | 1.2 | Sky Pilot, The, 1. |
| 1.2 | Purple Parasol, 2. | 1.2 | Southerners, The, 1. |
| 1.2 | Quincy Adams Sawyer,
1. | 1.2 | Spinner in the Sun, A, 2. |
| 1.13 | Ragged Dick Series, The,
1. | 1.1 | Spy, The, 4. |
| 2.2 | Raven, The, 4. | 1.2 | Standish of Standish, 1. |
| 1.2 | Reckoning, The, 1. | 1.13 | Step by Step, 3. |
| 1.2 | Red Rock, 2. | 7 | Stevenson's Essays, 4. |
| 1.2 | Richard Carvel, 2. | 1.13 | Story of a Bad Boy, The,
2. |
| 1.11 | Rip Van Winkle, 2. | 1.13 | Stroke Oar, The, 1. |
| | | 1.13 | Sweet Girl Graduate, A,
1. |
| | | 1.13 | Swiss Family Robinson,
1. |
| | | 1.1 | Tale of Two Cities, A, 6. |
| | | 1.13 | Tales of the Northeast, 1. |

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| 1.13 | Tanglewood Tales, 2. | 1.13 | Two Little Confederates, 1. |
| 1.13 | Tattered Tom, 2. | 1.2 | Two Orphans, The, 2. |
| 3.2 | Tempest, The, 8. | 1.1 | Two Years before the Mast, 2. |
| 1.2 | Tempest and Sunshine, 2. | 1.1 | Uncle Tom's Cabin, 10. |
| 1.2 | Ten Nights in a Bar Room, 1. | 1.1 | Vicar of Wakefield, The, 4. |
| 1.1 | Thaddeus of Warsaw, 5. | 1.2 | Virginian, The, 2. |
| 1.2 | Thelma, 1. | 4.3 | War of Independence 6. |
| 1.13 | Tom Brown's School-days, 3. | 1.13 | When Patty Went to College, 3. |
| 1.13 | Tom Temple's Career, 1. | 1.13 | Wide, Wide World, The, 4. |
| 1.13 | Tony the Bootblack, 1. | 5.1 | Wild Animals I Have Known, 7. |
| 1.2 | Trail of the Lonesome Pine, The, 1. | 1.2 | Wings of the Morning, The, 2. |
| 1.13 | Treasure Island, 2. | 1.13 | Wonder Book, The, 2. |
| 1.13 | Trust and Try, 1. | 1.13 | World of Girls, A, 1. |
| 3.2 | Twelfth Night, 8. | | |
| 1.11 | Twice-told Tales, 2. | | |
| 3.2 | Two Gentlemen of Verona, The, 4. | | |

SECOND YEAR, HIGH SCHOOL

Boys

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| 1.1 | Adam Bede, 6. | 1.2 | Brewster's Millions, 9. |
| 3.2 | As You Like It, 7. | 1.2 | Cardigan, 8. |
| 1.13 | Ben Blair, 1. | 2.1 | Courtship of Miles Stan-
dish, The, 18. |
| 5.1 | Biography of a Grizzly,
The, 1. | 1.13 | Crimson Sweater, The, 20. |
| 1.2 | Blazed Trail, The, 6. | 1.2 | Crisis, The, 9. |

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| 1.2 Daughter of Anderson
Crow, The, 5. | 1.2 Lion and the Mouse,
The, 6. |
| 1.1 David Copperfield, 9. | 3.1 Macbeth, 9. |
| 1.1 Deerslayer, The, 10. | 1.2 Man of the Hour, The, 6. |
| 1.1 Dickens's Works, 9. | 1.2 Man on the Box, The, 6. |
| 1.2 Doctor, The, 4. | 1.1 Man without a Coun-
try, The, 6. |
| 5 Electricity, Books about,
2. | 1.1 Marble Faun, The, 1. |
| 2.1 Enoch Arden, 8. | 1.12 Message to Garcia, A, 1. |
| 2.1 Evangeline, 5. | 1.13 Michael Strogoff, 8. |
| 1.2 First Violin, The, 5. | 1.1 Nicholas Nickleby, 4. |
| 1.13 Five Little Peppers, 1. | 1.1 Ninety-three, 3. |
| 1.2 Graustark, 4. | 2.1 Odyssey, The, 10. |
| 1.11 Greek Heroes, 2. | 1.1 Oliver Twist, 2. |
| 1.13 Half-Back, The, 19. | 1.1 Quentin Durward, 4. |
| 3.1 Hamlet, 2. | 1.13 Robin Hood, 5. |
| 1.13 Hans Brinker, 12. | 1.13 Robinson Crusoe, 2. |
| 2.1 Hiawatha, 8. | 1.2 Rose of Old St. Louis,
The, 4. |
| 1.1 Hoosier Schoolmaster,
The, 11. | 1.13 Roughing It, 5. |
| 1.2 Hound of the Basker-
villes, The, 7. | 1.1 Scarlet Letter, The, 2. |
| 1.13 Huckleberry Finn, 10. | 1.13 Scottish Chiefs, 4. |
| 1.1 John Halifax, Gentle-
man, 12. | 5 Seton, Ernest Thomp-
son, Works, 4. |
| 3.1 Julius Cæsar, 9. | 1.2 She, 6. |
| 1.13 Jungle Books, The, 10. | 1.2 Shepherd of the Hills,
The, 8. |
| 1.1 Kenilworth, 3. | 2.1 Sir Galahad, 5. |
| 1.1 Kidnapped, 9. | 2.2 Snowbound, 4. |
| 3.1 King Lear, 7. | 2.1 Tales of a Wayside Inn,
3. |
| 2.1 Lady of the Lake, The, 6. | 1.1 Talisman, The, 4. |
| 1.11 Lamb's Tales, 3. | 1.13 Tanglewood Tales, 8. |
| 1.12 Legend of Sleepy Hollow,
The, 2. | 3.2 Tempest, The, 8. |

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| 1.1 | Three Musketeers, The, | 1.13 | Ulysses, 1. |
| | 11. | 1.2 | Under the Rose, 4. |
| 1.13 | Tom Sawyer, Adventures of, 4. | 2.1 | Vision of Sir Launfal, The, 4. |
| 1.13 | Treasure Island, 8. | 1.1 | Waverly Novels, The, 5. |
| 1.13 | Two Little Confederates, 3. | 5.1 | Wild Animals I Have Known, 1. |
| 1.1 | Two Years before the Mast, 2. | 1.13 | Young Auctioneer, 1. |

Girls

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| 1.1 | Adam Bede, 5. | 1.2 | Day of the Dog, The, 1. |
| 1.12 | Alhambra, The, 2. | 7 | De Quincey, 3. |
| 3.2 | As You Like It, 9. | 1.1 | Dickens's Works, 5. |
| 1.1 | Ben Hur, 4. | 1.2 | Doctor, The, 3. |
| 5.1 | Biography of a Grizzly, The, 3. | 1.2 | Edna Lyall's Secret, 3. |
| 1.2 | Black Rock, 4. | 2.1 | Enoch Arden, 12. |
| 1.2 | Blennerhassett, 4. | 2.1 | Evangeline, 15. |
| 1.2 | Brass Bowl, 1. | 1.2 | Firing Line, The, 2. |
| 2.2 | Brook, The, 6. | 1.2 | First Violin, 4. |
| 1.13 | Castaway, The, 3. | 1.13 | Five Little Peppers, 5. |
| 1.2 | Cattle King, The, 1. | 1.2 | Graustark, 6. |
| 1.2 | Come and Find Me, 1. | 1.11 | Greek Folk Stories, 8. |
| 1.1 | Connecticut Yankee in King Arthur's Court, A, 4. | 1.1 | Guy Mannering, 4. |
| 1.2 | Conquest of Canaan, The, 6. | 1.2 | Half a Rogue, 1. |
| 1.2 | Crisis, The, 5. | 3.1 | Hamlet, 8. |
| 1.2 | Crossing, The, 1. | 1.13 | Hans Brinker, 7. |
| 1.2 | Daughter of Anderson Crow, The, 4. | 1.2 | Heart of Jessy Laurie, The, 1. |
| | | 2.1 | Hiawatha, 9. |
| | | 4 | History of Greece, 2. |
| | | 1.1 | Hoosier Schoolmaster, The, 9. |

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| 2.1 | Idylls of the King, 8. | 1.2 | Lords of the World, 1. |
| 1.2 | Indifference of Juliet,
The, 1. | 1.1 | Lorna Doone, 6. |
| 1.1 | Innocents Abroad, The, 4. | 2 | Lowell's Poems, 11. |
| 1.1 | Jane Eyre, 9. | 1.2 | Lure of the Mask, The, 1. |
| 1.2 | Janice Meredith, 2. | 3.1 | Macbeth, 10. |
| 1.2 | Jerry Junior, 1. | 1.2 | Madam Butterfly, 3. |
| 1.2 | Joan of the Sword Hand,
1. | 2.1 | Marmion, 4. |
| 1.1 | John Halifax, Gentle-
man, 10. | 1.2 | Master's Violin, The, 1. |
| 3.1 | Julius Cæsar, 12. | 1.12 | Message to Garcia, A, 2. |
| 1.1 | Kenilworth, 6. | 3.2 | Midsummer Night's
Dream, A, 7. |
| 1.1 | Kidnapped, 6. | 1.1 | Mill on the Floss, The, 4. |
| 3.1 | King Lear, 8. | 2.2 | Milton's Minor Poems, 5. |
| 1.1 | Lady of the Decoration,
The, 8. | 1.13 | Miss Ashton's New Pu-
pil, 1. |
| 2.1 | Lady of the Lake, The, 5. | 1.13 | Miss Gray's Girl, 1. |
| 1.1 | Last Days of Pompeii,
The, 5. | 1.2 | Mr. Crewe's Career, 1. |
| 1.1 | Last of the Mohicans,
The, 5. | 1.2 | Mrs. Creighton's Credi-
tors, 1. |
| 1.1 | Les Misérables, 6. | 4 | My People of the Plains,
3. |
| 4.2 | Life in Venice, 4. | 1.1 | Nicholas Nickleby, 4. |
| 1.2 | Lightning Conductor,
The, 1. | 2.2 | O Captain! My Captain!
5. |
| 1.2 | Lion and the Mouse,
The, 3. | 1.1 | Oliver Twist, 4. |
| 1.13 | Little Colonel Series, 4. | 1.2 | Opened Shutters, 1. |
| 1.1 | Little Minister, The, 4. | 1.1 | Other Wise Man, The, 5. |
| 1.2 | Little Shepherd of King-
dom Come, The, 1. | 2.1 | Paradise Lost, 3. |
| 1.13 | Little Women, 3. | 2.1 | Paul Revere's Ride, 2. |
| 5.1 | Long's Animal Stories, 8. | 5.2 | Plants, Stories about, 6. |
| | | 1.2 | Prisoner of Zenda, The,
1. |
| | | 1.2 | Queenie's Whim, 1. |
| | | 1.2 | Quo Vadis, 2. |

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| 1.13 | Rab and His Friends, 5. | 1.12 | Sketch Book, The, 2. |
| 1.13 | Rebecca of Sunnybrook
Farm, 6. | 1.2 | Sky Pilot, The, 1. |
| 1.2 | Red Rock, 1. | 2.2 | Snowbound, 4. |
| 1.2 | Reed, Myrtle, Works, 1. | 1.2 | Spinner in the Sun, A, 3. |
| 1.2 | Richard Carvel, 11. | 4 | Stoddard's Lectures, 1. |
| 1.12 | Rip Van Winkle, 2. | 1.13 | Sweet Girl Graduate, A,
4. |
| 1.1 | Roughing It, 5. | 1.1 | Tale of Two Cities, A, 6. |
| 1.1 | Rudder Grange, 4. | 1.2 | Thelma, 1. |
| 1.2 | St. Elmo, 3. | 1.2 | Treasure of Heaven,
The, 1. |
| 1.2 | Second Generation, The,
1. | 1.2 | Truth Dexter, 1. |
| 3 | Shakespeare's Plays, 9. | 1.11 | Twice-told Tales, 7. |
| 5.1 | Sharp Eyes, 1. | 1.2 | Virginian, The, 2. |
| 1.2 | Shepherd of the Hills,
The, 1. | 5 | Walden, 6. |
| 2.1 | Sheridan's Ride, 2. | 4 | Winning of the West,
The, 7. |
| 1.2 | Shuttle, The, 1. | 3.2 | Winter's Tale, A, 8. |
| 2.1 | Sir Galahad, 2. | 4 | Zigzag Journeys, 3. |

THIRD YEAR, HIGH SCHOOL

Boys

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|------|----------------------------------|------|-----------------------------------|
| 1.1 | Adam Bede, 3. | 1.13 | Ben Blair, 1. |
| 1.12 | Alhambra, The, 6. | 1.2 | Beverly of Graustark, 2. |
| 2.2 | America, 6. | 1.2 | Black Rock, 3. |
| 1.13 | Andy Gordon, 2. | 1.2 | Call of the Wild, The, 2. |
| 3.2 | As You Like It, 8. | 1.2 | Coniston, 3. |
| 1.1 | Barnaby Rudge, 5. | 1.2 | Conquest of Canaan, 2. |
| 1.2 | Battle of the Strong,
The, 2. | 1.1 | Count of Monte Cristo,
The, 3. |

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| 2.1 | Courtship of Miles Stan-
dish, The, 8. | 1.1 | John Halifax, Gentle-
man, 3. |
| 1.13 | Crimson Sweater, The, 6. | 3.1 | Julius Cæsar, 14. |
| 1.2 | Crisis, The, 5. | 1.1 | Kidnapped, 6. |
| 1.2 | Crossing, The, 2. | 3.1 | King Lear, 4. |
| 1.2 | Daughter of Anderson
Crow, The, 3. | 2.1 | Lady of the Lake, The, 2. |
| 1.1 | Deerslayer, The, 3. | 1.2 | Land of Joy, The, 1. |
| 1.1 | Dickens's Works, 4. | 1.1 | Last of the Mohicans,
The, 6. |
| 1.2 | Doctor, The, 5. | 1.2 | Letters of a Self-made
Merchant to His Son, 2. |
| 1.1 | Dumas's Works, 2. | 4.2 | Life in Venice, 6. |
| 2.1 | Enoch Arden, 6. | 1.2 | Lion and the Mouse,
The, 4. |
| 2.1 | Evangeline, 5. | 1.12 | Little Rivers, 2. |
| 1.2 | Firing Line, The, 4. | 1.1 | Lorna Doone, 3. |
| 1.2 | First Violin, The, 2. | 1.2 | Man from Glengarry,
The, 2. |
| 1.13 | Five Little Peppers, 2. | 1.2 | Man of the Hour, The, 2. |
| 1.2 | Gordon Keith, 2. | 2.1 | Marmion, 8. |
| 1.2 | Graustark, 2. | 3.2 | Merchant of Venice,
The, 10. |
| 1.13 | Half-Back, The, 8. | 1.2 | Michael Strogoff, 1. |
| 3.1 | Hamlet, 6. | 1.1 | Middlemarch, 3. |
| 1.1 | Henry Esmond, 9. | 3.2 | Midsummer Night's
Dream, A, 19. |
| 2.1 | Hiawatha, 4. | 1.1 | Mill on the Floss, The, 6. |
| 4 | History of Education, 1. | 1.2 | Octopus, The, 2. |
| 2.1 | Homer's Iliad and Odys-
sey, 7. | 1.1 | Oliver Twist, 12. |
| 1.1 | Hoosier Schoolmaster,
The, 2. | 1.2 | Oppenheim's Works, 2. |
| 2.1 | Horatius, 10. | 4 | Oregon Trail, The, 10. |
| 4 | How the Other Half
Lives, 3. | 2.1 | Paradise Lost, 4. |
| 1.1 | Hugo, Victor, Works, 3. | 4.3 | Parkman's Histories, 26. |
| 1.1 | Hypatia, 4. | 1.1 | Pathfinder, The, 8. |
| 1.1 | Innocents Abroad, 4. | | |
| 1.2 | Jane Cable, 2. | | |

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| 2.1 | Paul Revere's Ride, 4. | 1.1 | Three Musketeers, The, |
| 1.2 | Peveril of the Peak, 3. | | 10. |
| 1.1 | Pickwick Papers, 4. | 1.13 | Treasure Island, 9. |
| 1.2 | Pit, The, 2. | 3.2 | Twelfth Night, 12. |
| 1.1 | Prince of India, The, 4. | 1.1 | Twenty Years After, 4. |
| 1.1 | Quentin Durward, 4. | 1.11 | Twice-told Tales, 3. |
| 1.2 | Richard Carvel, 9. | 1.13 | Ulysses, 3. |
| 1.1 | Romola, 9. | 1.2 | Under the Rose, 1. |
| 1.2 | Rose of Old St. Louis, | 1.2 | Virginian, The, 4. |
| | The, 1. | 2 | Whittier's Poems, 9. |
| 1.1 | Roughing It, 4. | 1.2 | Wings of the Morning, |
| 3 | Shakespeare's Plays, 5. | | The, 1. |
| 1.2 | Shepherd of the Hills, | 4 | Winning of the West, |
| | The, 1. | | The, 10. |
| 2.1 | Sheridan's Ride, 9. | 3.2 | Winter's Tale, The, 7. |
| 1.2 | Sky Pilot, The, 1. | 1.13 | With Lee in Virginia, |
| 2.2 | Snowbound, 4. | | 3. |
| 2.2 | Star-Spangled Banner, | 1.13 | Young Carthaginian, |
| | The, 5. | | The, 4. |

Girls

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|-----|--------------------------|-----|--------------------------|
| 1.2 | Aunt Jane of Kentucky, | 1.2 | Brown of Harvard, 2. |
| | 2. | 2.2 | Chambered Nautilus, |
| 1.1 | Austen, Jane, Works, 4. | | The, 7. |
| 1.2 | Barbara Winslow, 1. | 2.1 | Coming of Arthur, The, |
| 2.1 | Barrack-room Ballads, 8. | | 10. |
| 1.2 | Barrier, The, 3. | 1.1 | Count of Monte Cristo, |
| 1.1 | Ben Hur, 9. | | The, 5. |
| 1.2 | Beverly of Graustark, 3. | 2.1 | Courtship of Miles Stan- |
| 1.1 | Bible, The, 1. | | dish, The, 5. |
| 1.2 | Black Rock, 2. | 1.1 | Cranford, 1. |
| 1.1 | Bow of Orange Ribbon, | 1.2 | Crisis, The, 7. |
| | The, 6. | 1.2 | Crossing, The, 2. |

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| 1.1 Daniel Deronda, 4. | 1.2 In Connection with the |
| 1.13 Daughter of the Rich, | DeWilloughby Claim, |
| A, 3. | 2. |
| 1.1 David Copperfield, 10. | 1.2 Jane Cable, 1. |
| 1.2 David Harum, 1. | 1.1 Jane Eyre, 6. |
| 1.12 Days Off, 3. | 1.2 Janice Meredith, 2. |
| 1.1 Dickens's Works, 3. | 1.1 John Halifax, Gentle- |
| 1.2 Doctor, The, 3. | man, 6. |
| 1.1 Dombey and Son, 4. | 1.1 Kidnapped, 2. |
| 1.1 Egyptian Princess, An, | 3.1 King Lear, 9. |
| 4. | 3.1 King Richard the Third, |
| 1.1 Emerson's Essays, 2. | 8. |
| 1.2 English Orphans, The, 3. | 4.3 Knickerbocker's History |
| 2.1 Enoch Arden, 8. | of New York, 1. |
| 2.1 Evangeline, 6. | 1.2 Knight of the 19th Cen- |
| 1.13 Fairy Tales, 2. | tury, A, 2. |
| 1.13 Final Reckoning, A, 2. | 1.1 Lady of the Decoration, |
| 1.2 Friend of Cæsar, A, 2. | The, 4. |
| 1.2 Garden of Allah, The, 3. | 1.1 Last of the Mohicans, |
| 1.2 Girl in Waiting, The, 1. | The, 4. |
| 1.2 Graustark, 2. | 1.2 Lavender and Old Lace, 2. |
| 1.1 Guy Mannering, 4. | 1.2 Lena Rivers, 2. |
| 3.1 Hamlet, 6. | 1.1 Les Misérables, 6. |
| 1.1 Heart of Midlothian, The, | 1.2 Lion and the Mouse, |
| 4. | The, 1. |
| 1.2 Her Brother's Letters, 2. | 1.12 Little Rivers, 1. |
| 2.1 Hiawatha, 7. | 1.13 Little Women, 3. |
| 1.1 Honorable Peter Stirling, | 1.2 Little Shepherd of King- |
| The, 1. | dom Come, The, 3. |
| 1.1 Hoosier Schoolmaster, | 2.1 Longfellow's Poems, 7. |
| The, 7. | 1.1 Lorna Doone, 4. |
| 1.1 Hypatia, 4. | 2.1 Lucile, 5. |
| 2.1 Idylls of the King, 12. | 1.12 Luck of Roaring Camp, |
| 2.1 Iliad, The, 6. | The, 2. |

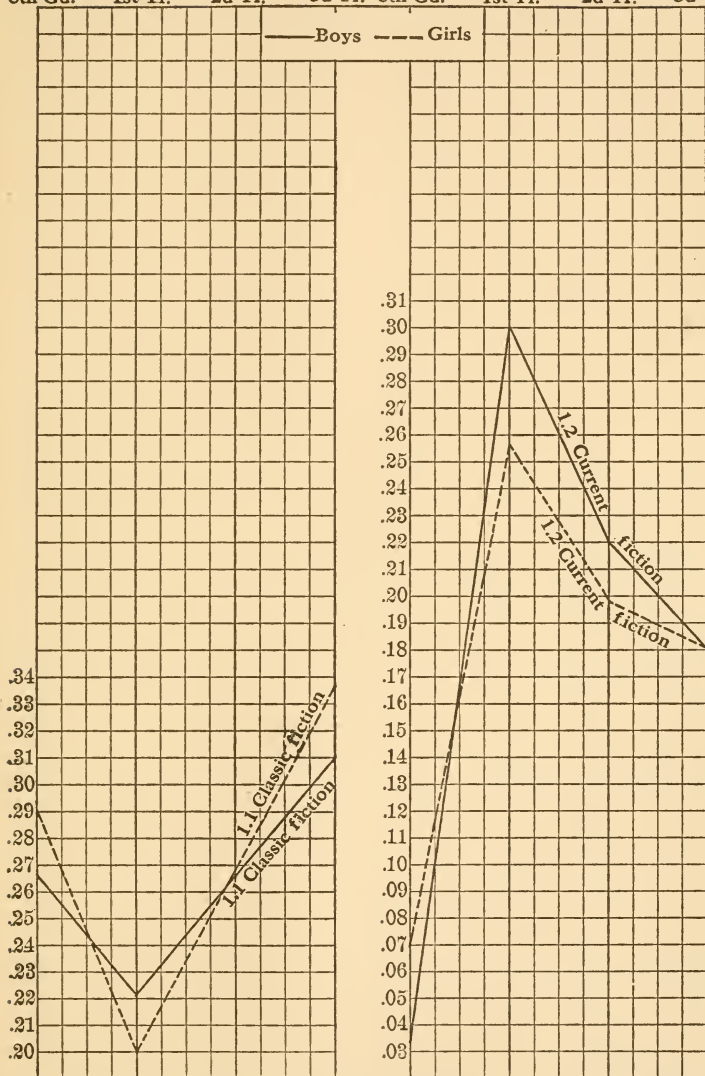
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|------|-----------------------------|------|---------------------------|
| 1.2 | Lure of the Mask, The, 2. | 1.2 | Ramona, 2. |
| 3.1 | Macbeth, 5. | 1.13 | Rebecca of Sunnybrook |
| 6 | Makers of History, 1. | | Farm, 4. |
| 1.2 | Man from Glengarry, | 1.2 | Refugees, The, 3. |
| | The, 2. | 4.3 | Revolutionary War Sto- |
| 1.1 | Man without a Coun- | | ries, 2. |
| | try, The, 4. | 1.2 | Richard Carvel, 4. |
| 1.2 | Margaret Lisle, 1. | 1.1 | Rise of Silas Lapham, |
| 2.1 | Marmion, 6. | | The, 3. |
| 3.2 | Measure for Measure, 7. | 3.1 | Romeo and Juliet, 12. |
| 3.2 | Merchant of Venice, The, | 1.1 | Romola, 5. |
| | 9. | 1.2 | Rose of Old St. Louis, |
| 3.2 | Midsummer Night's | | The, 2. |
| | Dream, A, 9. | 1.2 | St. Elmo, 1. |
| 1.1 | Mill on the Floss, The, 6. | 1.1 | Scarlet Letter, The, 5. |
| 2.2 | Milton's Minor Poems, 7. | 1.2 | Seats of the Mighty, |
| 1.2 | Mr. Crewe's Career, 2. | | The, 2. |
| 1.2 | Moonstone, The, 3. | 1.2 | Shepherd of the Hills, |
| 1.1 | Newcomes, The, 4. | | The, 2. |
| 1.1 | Old Curiosity Shop, 3. | 1.1 | Silas Marner, 2. |
| 1.13 | Old-fashioned Girl, An, 4. | 2.2 | Snowbound, 6. |
| 6 | Oliver Goldsmith's Life, | 1.2 | Spinner in the Sun, A, |
| | 1. | | 1. |
| 1.1 | Oliver Twist, 9. | 1.2 | Spoilers, The, 1. |
| 2.1 | Paradise Lost, 3. | 2.2 | Star-Spangled Banner, |
| 1.1 | Pilgrim's Progress, The, 2. | | The, 4. |
| 1.12 | Plain Tales from the | 7 | Stevenson's Essays, 2. |
| | Hills, 1. | 1.1 | Tale of Two Cities, A, 2. |
| 1.12 | Poe's Short Stories, 1. | 1.1 | Talisman, The, 2. |
| 1.1 | Pride and Prejudice, 2. | 3.1 | Tempest, The, 8. |
| 2.1 | Princess, The, 7. | 2 | Tennyson's Poems, 6. |
| 1.2 | Prophet of the Great | 1.13 | Tom Sawyer, Adven- |
| | Smoky Mountains, | | tures of, 2. |
| | The, 3. | 1.13 | Treasure Island, 2. |

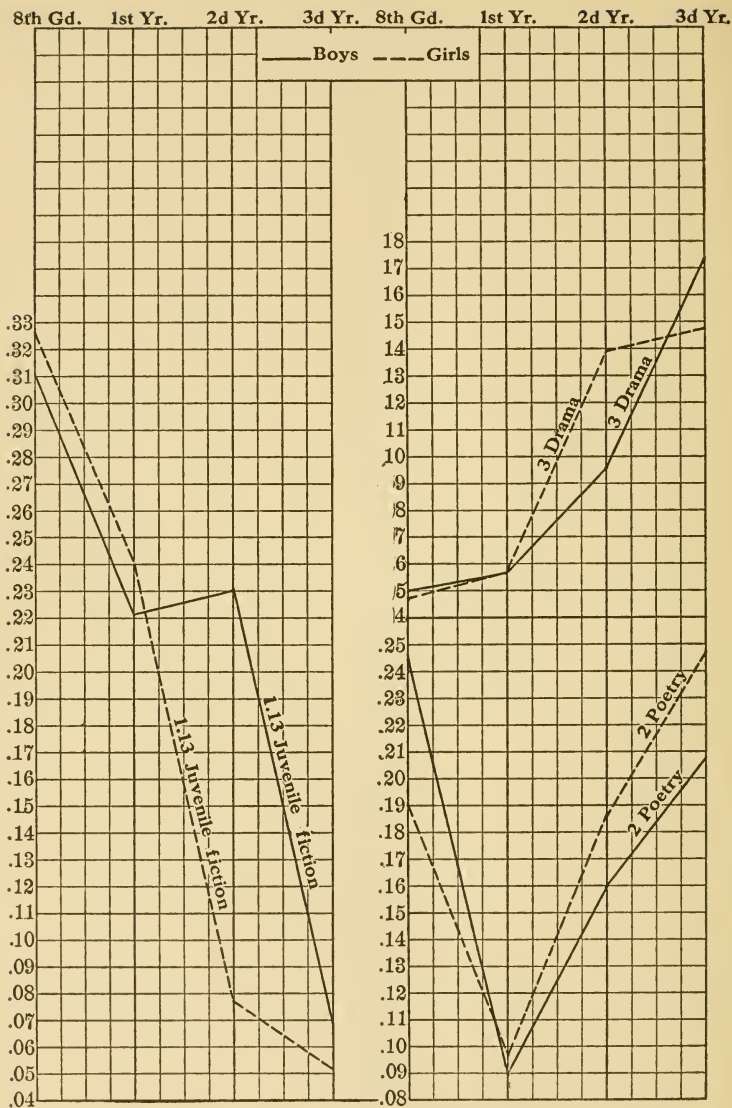
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|------|--------------------------|-----|--------------------------|
| 1.13 | Two Little Confederates, | 1.1 | Vanity Fair, 1. |
| | 2. | 1.1 | Vicar of Wakefield, The, |
| 1.1 | Twenty Years After, 3. | | 4. |
| 1.13 | Uncle Remus, 2. | 1.2 | Virginian, The, 3. |
| 1.12 | VanDyke's Short Stories, | 1.1 | Virginians, The, 2. |
| | 3. | 1.2 | Weavers, The, 1. |

The following table shows the same selections arranged on a percentage basis; e.g., the total records for 8th grade boys are 560, or 100%; of these, 148 were for classic fiction; 148 is 26.5% of the whole number, 560. This means that 26.5% of eighth grade boys give some selection of classic fiction for first choice.

	8th B		8th G		1st B		1st G		2d B		2d G		3d B		3d G	
	Total	%	Total	%	Total	%	Total	%	Total	%	Total	%	Total	%	Total	%
1.1 Classic fiction	148	.265	178	.290	110	.222	111	.203	123	.267	132	.262	137	.313	164	.335
1.11 Classic tales	6	.011	12	.020	15	.030	28	.052	15	.032	15	.030	3	.007		
1.12 Short stories	14	.025	12	.020	7	.014	12	.022	3	.007	8	.016	8	.018	11	.022
1.13 Juvenile stories	172	.308	198	.324	113	.228	133	.242	101	.220	39	.077	29	.067	26	.053
1.2 Current fiction	21	.037	44	.072	148	.300	141	.257	97	.211	99	.196	80	.183	89	.182
2 Poetry	137	.245	118	.192	43	.090	51	.093	71	.154	93	.185	91	.208	120	.245
3 Drama	28	.050	30	.049	33	.066	36	.066	42	.092	71	.141	75	.172	73	.149
4 History	17	.031	8	.013	10	.020	15	.027			20	.040	14	.032	3	.006
5 Science	5	.009			12	.024	7	.013	8	.017	24	.047				
6 Biography	10	.019	6	.010	3	.006	10	.018							2	.004
7 Essay	2		6	.010			4	.007			3	.006			2	.004
Total	560	1.000	612	1.000	494	1.000	548	1.000	480	1.000	504	1.000	437	1.000	490	1.000

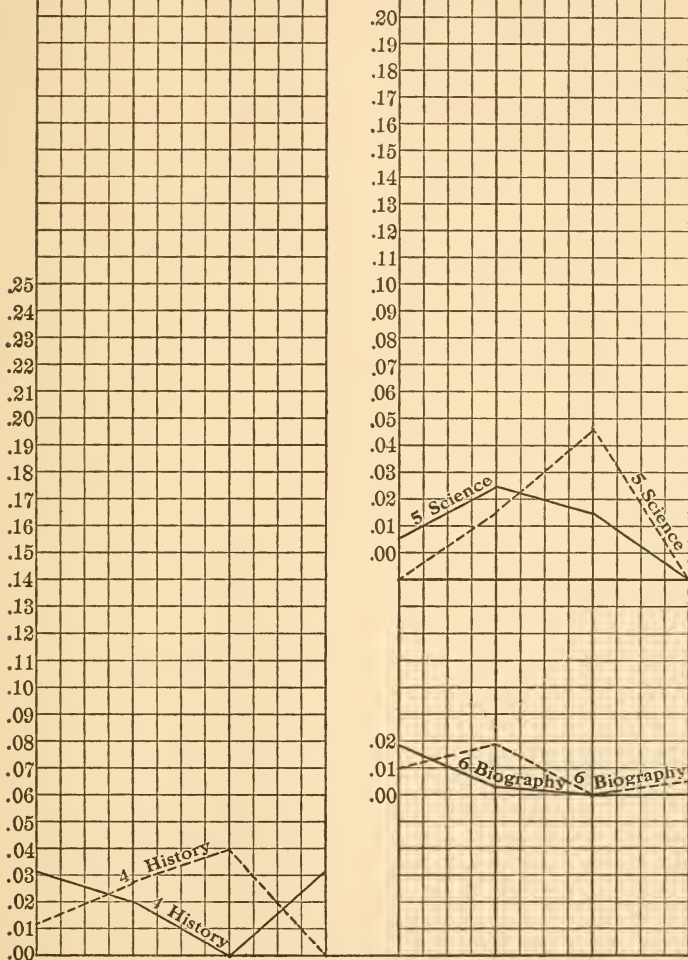
8th Gd. 1st Yr. 2d Yr. 3d Yr. 8th Gd. 1st Yr. 2d Yr. 3d Yr.

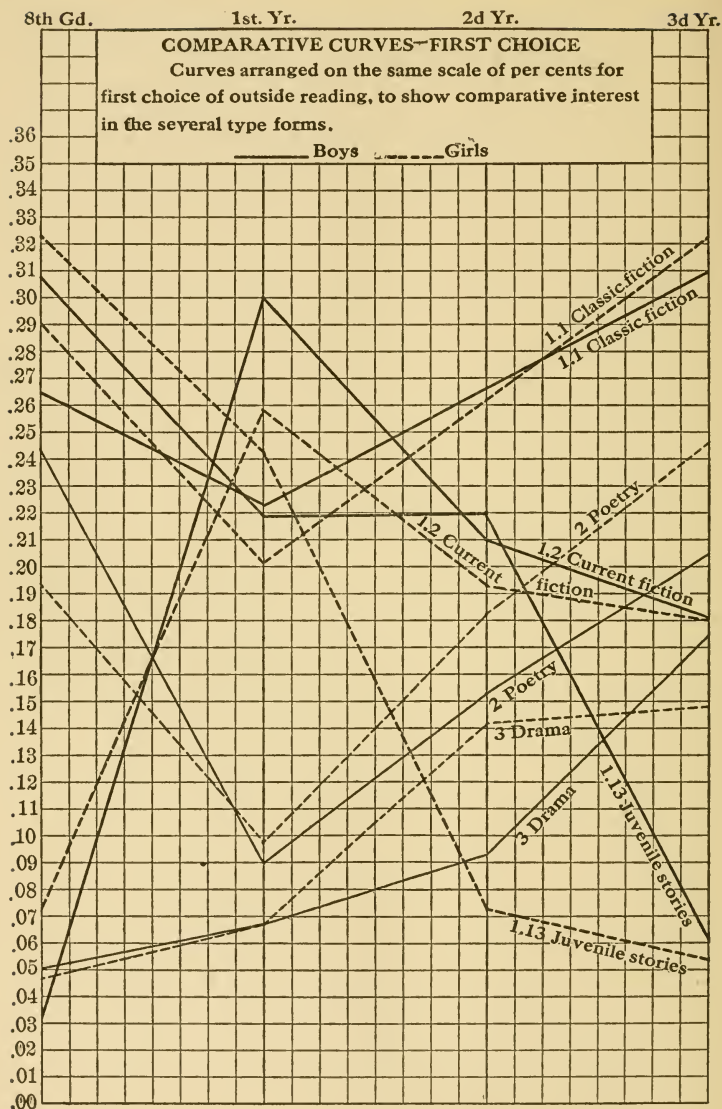




8th Gd. 1st Yr. 2d Yr. 3d Yr. 8th Gd. 1st Yr. 2d Yr. 3d Yr.

— Boys — — — Girls





COMMENTS ON PLOTS OF FIRST CHOICE

A comparison of the curves of first choice with the curves of the total outside reading is of interest.

CLASSIC FICTION. — This falls during the first year, as it does in the "total;" but with girls it falls lower, and with boys there is no break in the rise after the first year. The course is not materially altered where classic tales and short stories are included.

CURRENT FICTION. — There is the same rapid rise during the first year and decline during the years following, with the position of the boys and girls reversed. It is possible that boys take such fiction more seriously.

JUVENILE FICTION. — This differs little from the former curve, except that while in the second city the second year average for the boys rises it does not rise so high as in the general list.

POETRY. — Although a large amount of poetry is read in the eighth year, only a small per cent is given first choice. The second and third years also show decrease of per cent of first choice.

DRAMA. — These lines, as in the other chart, are continuously upward, with a slight difference between boys and girls.

Thus far the curves of first choice tend to agree with those of the total outside reading, but in history, science, and biography the reports are so few and the answers so indefinite that no tendency of taste is apparent from the curve.

While these curves vary from those of total reading, they

tend to corroborate the statements and emphasize the general conclusions reached.

FINALLY.—Fiction, poetry, drama, in their several forms, —all of them distinct literary types, with positive and separate elements of beauty, —have a marked influence on the development of the pupil of high school age, dependent somewhat upon environment but largely upon mental growth. This relation would also doubtless be seen in the essay were the investigation carried into the college course, where appreciation of the essay becomes possible. It is also highly probable, though not finally proved, that the teaching of English could be made far more potent in this development. The work in the second city and in individual cases gives strong evidence to this effect.

The negative side of this is shown from other groups, — history, science, and biography. No distinct tendencies are here apparent, but the interest in them depends upon their literary content, —description, plot, character, etc. If science stories were enjoyed in the early years, the pleasure came from some form of activity that could be translated into plot, and the history of the later years depended not upon the elements belonging solely to history, but upon those related to the art of literature, as character and beauty of structure.

CONCLUSION

In judging of the value of this evidence there are two considerations,—quantity and reliability. About 6000 records were taken; one thousand of these related to lower grade work and gave no results bearing on the problem that were materially different from those of the eighth grade, so they were not considered. About one thousand more were rejected because they were incomplete or the answers were too vague to be of value. The actual number tabulated is 4210. These are divided among four years and give approximately a thousand to each year. Records are made of required and outside reading and of first choice. The several lists act as check and countercheck, and their concurrence proves the reliability of the results. The statements were made early in September after a summer vacation had intervened since the required reading was done. The pupils were now in different classes and in most cases they were not reciting to the teacher of the previous year. The required selections had all been read at least three months before, and there was no impending examination to influence the expression of opinion. The teacher's immediate influence or desire, which is always a factor in the pupil's opinion, was minimized; for there was little to be gained from the approbation of work upon which no marks or records depended, or from a teacher who no longer had any direct control of the pupil. Then, school had just opened for the year, so there had been little time for the new work to make itself felt or for the new teacher to impress

his personality upon the pupil. These conditions made the statements of the pupils as free from outside influence as it seems possible to secure them during the high school course.

REQUIRED READING

PLOT.—The results of the required reading show that plot is the strongest element of interest. In each year it is above any other except in the third year, where character surpasses it. The fundamental cause for this is that man's greatest interest is in human activity, and that he images such activity in his own experience.^{3*} Though there is a gradual decline through the several years in the intensity of this element, yet the introduction of selections strong in plot will force the interest upward. *The Merchant of Venice* and *Silas Marner* do this in the second year, though in the same group there is ample opportunity for other interests. No other element reaches so high a level, moves through so wide a range, and, except for "moral," no other makes a net decline.

But in order to get a fair estimate of "moral influence," "character" must be considered with it.⁴ Taking the two together, boys start at 25% and rise continuously to 45%. Girls start at 20% and with a setback of 1% in the second year rise to 40% the third. This indicates a growing freedom from dogmatic teaching and the ability to recognize virtues in character. *Lays of Ancient Rome* "teach us to be brave" and *Ivanhoe* "makes one want to fight." These are impressions made in the first year. But by the time the pupil reaches the second year he identifies these qualities with the characters possessing them and gets his own moral stimulus from imaginary association with such

* Numbers refer to "Notes and Comments," pp. 134-144.

characters. Antonio becomes a real friend to the boy reader and Bassanio is the girl's true lover, while Silas Marner's trials and devotion to Eppie touch the heart of the reader and arouse the feeling of sympathy.

CHARACTER AND MORAL. — In the eighth year, owing to the course prescribed, an abnormal condition exists. *The Lady of the Lake*, the strongest in its moral teachings, is not once mentioned under this heading. Its lessons have been obscured by the fact that it is poetry or overbalanced by its plot interest. The only moral mentioned is in *Sharp Eyes* and *In the Wilderness*. According to mental growth, there is a gradual transition through the years from plot interest to character interest, from what the characters do to what they are. This is apparent when the same book is mentioned in different years. For instance, character interest in *Silas Marner* when read in the third year is more than twice as great as it is when read in the second year. If books are to do their best work, to establish themselves as factors in shaping the lives of the readers, they should be read at that period in the course when they make their strongest appeal.

STYLE. — Under style is included all interest in form of literature, as distinguished from content. This is very slight in the eighth year, yet it rises continuously without check from 4% to 20% in the third year. At its highest, however, it is below plot at its lowest. This seems remarkable, as no subject in the whole course of study is receiving apparently so much emphasis as English composition. The force of figurative language of the *Idylls of the King* was quite unknown, and no one had heard the significant tones of *The Lady of the Lake*. The strength and dignity of the finest passages of Shakespeare made slight conscious

impression, and Ruskin's paragraphs meant nothing. Even sentence structure received little recognition. Yet the elements of prose and poetic style are specifically mentioned as subjects for study throughout the high school course. Unity and coherence and function of the paragraph are called for in the first year; topic sentence, transition, loose, periodic, and balanced sentences, and rhetorical questions in the second. In the third year the pupil is expected to discriminate literary types and values and to be conversant with the development of the paragraph. This work is either done superficially or else it is so isolated from literature that it does not contribute to a strong and healthy literary taste. Yet the rise is positive and continuous throughout the four years and shows growing appreciation of beauty, though the degree of this is slight. In the eighth grade and the first year only two selections are mentioned at all for style, in the second year four, and in the third year eight. The highest per cent is for *Joan of Arc*, and though there is almost no interest in essay content throughout the course, the essays *Joan of Arc* and *The English Mail Coach* have almost one half the style interest for that year; and again, though there is almost complete ignorance of specific poetic form, yet the only selections given for style in the eighth year are *The Lady of the Lake* and *The Apostrophe to the Ocean*. In fact, the poem and essay, both neglected for content, furnish here the main source for style interest. With no evidence of instruction in style, it seems from this that enjoyment of literary beauty is instinctive.⁵ The study of form is seriously proclaimed in the syllabus, but the reports give no evidence that classes have had instruction in this phase of the work. So what enjoyment there is, is natural and original. The

rhythm of *Joan of Arc* and *The English Mail Coach*, the grace of *Sesame and Lilies*, the tone, rime, and alliteration of the poems, have had to do their work alone without the responses that should come to even an immature mind trained to receive them. It would be interesting to see what they might have done under cultivation.

DESCRIPTION. — The treatment of description has been left till the last because it bears a peculiar relation both to the several types of literature and to the composition work of the syllabus. It is a factor in the sketch, the drama, and the poem. It is also the form of composition emphasized in the first year in high school. In the eighth year, interest in description is found almost entirely in *In the Wilderness* and *Sharp Eyes*, with almost none in *The Lady of the Lake*. In the first year, over half the interest in description centers in *Ivanhoe*, though *The Vision of Sir Launfal*, *Idylls of the King*, *The Sketch Book*, and *The Ancient Mariner* are also mentioned. In the second year there is a rapid decline, *Silas Marner* being almost the only story mentioned. The third year interest is peculiar. There is a slight rise with the boys and a slight decline with the girls. This is not so significant as the fact that while in the second year only four books are mentioned, eight are mentioned in the third year. Were it not for the influence of *Silas Marner* in the girls' second year, there would be a rise in the third year for both boys and girls; therefore it seems fair to conclude that the normal tendency of taste is for description to rise in the third year. Now, during the eighth grade and the first year composition, description is emphasized with models drawn from the prose selections. These models were evidently recalled, and therefore the subjects were held to be of interest because of this element.

But the fall in the second year and the few books mentioned show that when the composition stimulus is removed there is little tendency to find interest in this form of writing.⁶ In the third year, with the one exception noted, the tendency is upward, and the variety of titles cited under this head indicates that the power to appreciate description — feeble though it is — begins to develop in the third year, much later than does the appreciation of plot. This also is in accord with the psychic principle that the mind does not respond at so low a stage of development to a scene as it does to action. It is evidently easy to teach description dogmatically in the first year, but since the natural untrained taste is manifest in the third year, if composition is to vitalize and intensify the literature so that description gives not only bare and cold images but impressions enriched by the personality of the writer, then it should come later in the course, or at least be reviewed at the later period from the literary viewpoint.⁷

OUTSIDE READING

Now that the place and force of the elements of composition have been considered in the required reading, it is possible to pass to the broader field of the outside reading.

CLASSIC AND CURRENT FICTION. — In order to draw reliable inferences from this, it is necessary to consider together the amount read and the "first choice" on this reading. In the first year there is a general rise in the ratio of current reading and a fall in that of classic reading. In the second and third years this condition is reversed. (See p. 78.) The high school reading is not so completely under the teacher's control as it is in the grades.⁸ This fact accounts for the rapid rise in popular fiction. But

at the same time it raises the question, Why should these pupils desire this reading? They are practically all in their fifteenth year, a period in adolescence when emotion is strong and seeks satisfaction through imagination by means of reading.⁹ The fiction most popular is that in which strong plot holds a large place in proportion to the other elements of novel structure. First year teachers seem to recognize this. The plot of *A Tale of Two Cities* is less vigorous than that of *Ivanhoe*, but far more so than that of *Cranford*. The ratio of these three first year novels is as follows:

	IVANHOE		A TALE OF TWO CITIES		CRANFORD
Boys	671	:	18	:	0
Girls	571	:	7	:	4

Here the teacher's as well as the pupil's influence is seen, for the teacher chooses which of the three shall be read, while the pupil states whether he prefers the selection to the others of the year's course. In novels that have proved themselves classic there is a fair proportion of personality, — portrayed as in *David Copperfield*, or developed as in *Romola*. Now it has been shown that character interest is of later growth than plot interest.¹⁰ This is due to the fact that certain generalizations are necessary, depending upon a more advanced stage of mental power.¹¹ In order to understand what Tito is, the reader must generalize from his actions and motives; and to comprehend the change in character he must reason from cause to effect without any great amount of conscious effort. This is apparently the basis of solution for these two curves, "current" and "classic." But in this connection the curves under "first choice" show an interesting condition: namely, the per

cent here is higher in "classic" than in "current," notwithstanding the fact that the ratio representing the number of books read per pupil is much higher for "current" fiction. This statement generalizes what has been commented upon in individual cases, — that the reading of a large quantity of cheap fiction deadens the power of analysis and discrimination.¹² The more definite ideas were expressed by those who did the better but smaller amount of reading. On the same basis of mental growth, it may be argued that in the second and third year there is a rise in interest in classic fiction and a decline in interest in current fiction.¹³ How much of this is the result of the English work, and how much that of natural growth in power, it is not possible to determine. There seems no reason why the first year reading should be of poorer quality than that of the eighth grade. The high school teacher who has the literary confidence of his pupils should be able to make *The Deerslayer* and *David Copperfield* as popular as *Treasure Island* and *Two Years before the Mast* are in the eighth grade.^{14 15}

JUVENILE FICTION. — Except for the popularity of the Barbour books in the second year of the second city, the course of juvenile fiction is continuously downward. This is to be expected. Youths do not like to do "childish" things. It will be seen that girls read less of this class than boys do, and after the first year fewer give it as first choice.¹⁶ This is due, no doubt, to the fact that, though the girls and the boys are nearly of the same age, girls develop and tend to feel "grown up" somewhat earlier than boys do.¹⁷ No attempt was made to separate current from classical literature in the juvenile group. Such a division seemed unnecessary, because juvenile reading was of a higher order

than was expected. Such books as *Tom Sawyer* and *Rebecca of Sunnybrook Farm* were favorites. There were few of the Henty, Alger, or Harry Castlemon type, nor of the weak "girly" Elsie books. Previous experience with grade literature leads the writer to infer that such books belong to an earlier grade. Yet *Little Women* and *Tom Sawyer* are read from the fifth grade upward. This fact again shows that the better the book, the wider its range in power to interest, hence *Robinson Crusoe* belongs to all ages and all times.

POETRY. — Poetry was divided into epic — narrative and lyric — and descriptive, but there was so little of the latter read that it is almost a negligible quantity. The curves in the "outside reading" and in the "first choice" are so similar that their direction is particularly worth consideration. The ratios when compared with those of fiction are low, but one is forced to believe that the sources of interest are similar.

In the primary grades the interest in poetry is largely sensuous — in rime, rhythm, and alliteration.¹⁸ At the close of the grades it is fair to expect a mixture of sensuous and intellectual, that is, interest in knowing the story, with a tendency through the high school years to an appeal to the emotions — love, sympathy, patriotism, morality — and even to the æsthetic emotions.¹⁹ This expectation is not realized, as the lines follow close in the direction of those of classic fiction. That is, the poems read are *good stories*.

From the chart on style (p. 76) there is further evidence that poetry for its own sake occupies a small place in high school education. In the eighth grade only *The Lady of the Lake* and one of the other nine poems are mentioned.

Though the first year high school syllabus is rich in its list of poems, not one of them has been chosen. The second and third years are but little more encouraging. *The Deserted Village* and *Idylls of the King* are mentioned, but Palgrave is entirely omitted. Nevertheless, throughout the course there were occasional expressions of a positive love for poetry for the poetic elements. Some of these no doubt were due to home influence; but unless teachers do their part most children will never acquire a love of poetry for its own sake.

DRAMA.* — The drama tells quite a different story from that of poetry. Its range is narrow, practically all Shakespearean, but no other type shows so constant and uniform a rise in total reading and first choice. There is no juvenile drama, "popular" dramas are not put up in book form for general reading, and the novelized drama has not seriously influenced the youth.

How is this increase in interest to be accounted for? To say that the drama is one of the oldest forms of literature, and that it has always had an audience, only forces the question back one step further. Why has it had an audience? The laws of mind growth have not changed since the Greek tragedies and comedies were written. It therefore seems possible to account for interest in the classic drama strictly on the principle laid down for source of interest for literature in general. The plot comes first. First year pupils enjoy the Casket Scene of *The Merchant of Venice* or the battle of the opposing forces in *Julius Caesar*. In the second year there is the added satisfaction

* While tragedy and comedy were recorded separately, they were considered together because their difference does not seem to bear any relation to the problem.

of feeling the personality of the scheming Shylock, the loyal Antonio, the shrewd Cassius, or the brilliant Mark Antony. In the third year we get statements that bear on climax or catastrophe, on the artistic treatment of plot or scene, and on the beauty of phrasing, all of which indicate a slight tendency toward interest in style. The records on style for *Julius Cæsar* in the required reading show the same tendency.^{20 21}

THE ESSAY. — Although it is not very satisfactory to argue from negative results, yet, in regard to the essay, that is the only course open. In outside reading there were not enough records to warrant tabulation, and in required reading there was no record of Lamb, Bacon, or Emerson. Now the essentials of the essay are not plot, character, or description, the elements that enter so largely into the other forms of prose composition. The essay deals more largely with generalizations. It may use incident, episode, narrative, or description, by way of illustration, but its plan is generally deductive. This does not mean that the high school pupil lacks the power to draw general conclusions or to comprehend them when drawn by others. But in this investigation he never exercised his choice in favor of the essay. He was following the mental line of least resistance.²² It is safe to predict that an investigation of this character carried into college would lead to some positive conclusions.

HISTORY, BIOGRAPHY, AND SCIENCE. — In history, biography, and science the records formed no basis for definite conclusions so far as these subjects in themselves are concerned. Science in the lower years consisted of stories, — Long's, Thompson Seton's, or in a few instances Burroughs's. In the upper years it was of more economic character, as

books on electricity, or how to build a boat. Biology is a first year subject taught in most schools and by the laboratory plan, yet there seemed no relation between this subject and the outside reading.

In the grades, American History is one of the required subjects for a preliminary certificate, and in the high schools there are definite courses in Ancient, European, English, and American History. Yet none of these seemed to affect the reading.²³ In the earlier years the choice was for story, as Coffin's *Story of Liberty* and *Boys of '76*.²⁴ This was not true to so great an extent in the upper classes. Here there was an occasional mention of some standard histories, — Motley, Fiske, or Eggleston.

Interest in biography was slight, and related to story, plot, or personality. In fact, except when this group served economic needs, interest depended on form, not on content. It is generally contended that boys at this age are interested in facts of science and history. This is doubtful except when the facts are put in literary form that appeals to them.^{25 26 27} The nearest approach to natural science in the course is in *Sharp Eyes* and *In the Wilderness*, and when a pupil ventured an opinion in regard to these he showed that he was trying to find a story.^{28 29}

COMPARISON OF READING OF GIRLS AND BOYS

It is frequently asserted that girls' reading differs in quality from that of boys. This investigation tends to prove the contrary. In literary elements the curves (pp. 75, 76) show that there is but slight difference. The general direction in description, moral, character, and style is the same. Such difference as exists is so slight that it

may be attributed to local or special conditions. The plot curves are nearly identical and furnish strong proof of the conclusions reached in regard to plot.

Under types of literature (pp. 78-81 and 109-112) the similarity is not quite so marked, yet the general tendency is the same. There is, however, an apparent sex difference in reasons for choice. In the same plot, girls enjoy the emotional elements, and boys the elements of physical action; boys admire the man that can do, and girls the one that can endure, both frequently naming the same character for these different traits.^{30 31 32} Boys read but few distinctly girls' books, though there is occasional mention of Louisa Alcott, but girls read *Huckleberry Finn*, *The Crimson Sweater*, and admire the humor, daring, and courage of the characters even more keenly though not so extensively as do the boys.³³

The only diversity appears in the second year, and this is a special condition due to the delayed popularity of Barbour in the second city. In each year girls read more poetry than boys do. The writer's experience in primary grades indicates that so long as the interest is mainly sensuous, boys enjoy poetry and read as much as girls do; but when interest is dependent upon the emotions, the girls more readily respond, though with boys the response, once secured, is as positive as with girls. The per cent of first choice in poetry is low, but the curve tends to verify the same conclusion. In history, science, and biography there is no marked tendency either of similarity or diversity, which again strengthens the conclusion that these depend for interest not upon the class of matter they contain but upon the form in which it is given. The history curve (p. 80) is the one exception, but as the "first choice" in this

(p. 111) shows quite a different direction, any conclusion drawn would be doubtful.^{34 35}

SUGGESTIONS

This thesis does not aim to determine the contents of an English high school course either in the composition or in the selections to be read, but the reports give some evidence that is worthy of comment. The relation between the reading and the writing needs to be closer. The pupil doubtless studies development of the paragraph, narration, types of sentences, and other elements of prose structure so as to answer the questions of fact relating to them. But he is bound to fail on the side of literary appreciation and enjoyment unless he sees how an author in his work has mastered the art of writing. Then in his own writing he must imitate the master. When he has done this, provided he has followed the lines indicated throughout the discussion, he will have a cultivated taste instead of one that shows little more than natural tendencies. There is no evidence to warrant comment on exposition and argumentation, the more advanced work in writing, but the requirement for description in the third year should be met seriously. The pupil should become familiar with masterpieces of description and learn to imitate them. It is a little presumptuous to suggest change or innovation in the customary order of teaching types of composition,—narration, description, exposition, and argumentation; but the continuous interest in the drama points to the conclusion that pupils should learn to write in dramatic form.³⁶ This would give zest to narration, furnish purpose for description, and establish a motive for exposition and argumentation.

The selections to be read conform in general to the normal

growth in interest. The poetry is well chosen, but the course should be continuous and include selections in the third year where none are now given.

The interest in poetry is feeble, but it can be increased by proper teaching. The final purpose of poetry is to arouse emotion. The teacher must realize this and not make *The Lady of the Lake* a matter of fiction only, or treat Shelley's *To the Skylark* like a bit of bone and feathers.³⁷ It is a mistake to furnish no fiction in the eighth grade. *Sharp Eyes* and *In the Wilderness* are interesting to adults who have had some experience with nature, but the effort made to find some story in these shows a hunger for plot that needs to be satisfied. *Cranford* does not belong in the course. Its plot interest is too feeble, its characterizations are too delicate, and its humor so subtle that it requires a mature mind trained for the finer appreciation of literature.

Pilgrim's Progress may be read for the pictures and the story several years earlier, or for the allegory and the lesson several years later. It does not belong here. High school pupils will never care for it.³⁸

If the essay is to contribute to literary appreciation, its content must be dramatic, its form poetic, or in some way it must meet the requirements of the adolescent mind more fully than it can when it follows the conventional plan of generalization and illustration.

Finally, this investigation does not show that, under present conditions, teaching is a potent influence in developing literary taste, but it indicates the possibility of such influence.³⁹

It does show that types of literature according to the elements they possess are adapted to different stages of

mental growth, and it points the way for a broader and deeper appreciation of literary values.^{40 41 42}

If the evidence here given can aid in showing how to modify courses in composition and how to select literature, it has served its purpose.

OTHER PROBLEMS

In the solution of the problems of this thesis, other problems have become apparent. The discussion of history was largely from the negative side. Now let it be taught as a humanity, not as a compilation of bare facts; let it be supplemented by the literature of history and note the results. The course of study in most cities makes provision for such teaching, but only in a few schools is advantage taken of it.

Though biology is a compulsory first year study, it showed no influence upon the literature selected. Choose some schools where the teachers know the literature of the profession as well as the details of the laboratory. Let these teachers give their pupils a taste of what the great naturalists have written. Then compare the outside reading in such schools with that in schools where only the work of the syllabus is done.

Poetry is more difficult to test. But individual cases known to the writer convince him that it is possible to teach poetry for its own sake. Select schools where this is done and then see whether poetry follows the same curve as fiction. Show whether under such teaching, to the pupil, poetry is "good" only in proportion to the *story* it contains.

All of these experiments would assist in solving that larger question, How far can the teacher of English influence the formation of permanent literary taste? This is the

serious question raised in the discussion. There are occasional suggestions on this point, but no definite answer to the question. It is a common practice to make positive statements about the influence of the teacher. How far are they true? How does the outside reading of the pupils whose teacher really loves the literature differ from that done by those whose teacher does the work mechanically? ⁴³

Closely connected with this point is the question that arose from the study of the fiction curves, — What would be the results if the high school teacher guided the outside reading of pupils as carefully as the grade teacher does?

The same investigation extended to college work should show results that verify the principles laid down, and vary in accord with the more highly developed power.⁴⁴ In regard to the essay, in particular, it should give positive instead of negative results. It should furnish more convincing evidence in regard to description and add new chapters on exposition and argumentation. In fact, two serious problems are made apparent in the discussion of this thesis: (1) How far will an investigation in more advanced work verify and amplify the conclusions herein reached, and (2) What is the real organic influence of class English under direction of the teacher upon permanent taste and character of the pupil?⁴⁵

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NOTES AND COMMENTS

(1) Allan Abbott, of the Horace Mann School, notes, among third year pupils, interest in plot, character, description, sentiment, moralizing disliked, personality of author and exaggeration disliked. — *Teachers' College Record*.

(2) F. W. Atkinson furnishes the only records of vacation reading (Springfield High School). On the opening day of the Springfield High School (1897) all pupils were asked these questions:

What books have you read *during the summer*?

Which of these do you specially like?

This investigation was conducted in only one school, had to do with a brief period, and made no attempt to determine motive. Nevertheless, the writer is positive in concluding that high school teachers need to give more attention to their pupils' voluntary reading.

(3) "The native interests which underlie a taste for literature are interests in life itself. . . . It only remains to select the best books to fit such interests, and then verify the selection by an inductive study of its effect." — ISABEL LAWRENCE.

(4) Wissler found that the children in the lower grades had little interest in moral precepts, but 23% of those in the fifth reader preferred stories in which the purpose was distinctly moral.

(5) "Artists would fain have us believe that æsthetic tastes are somewhat accidental structures. Could we take the taste for literature in the cultivated brain and remove the last straw blown to it, and the next to the last, and so on to the very center of the complex and compact accretion of years, we should find at the beginning native interests." — ISABEL LAWRENCE.

(6) There was very little interest in stories of description

among Wissler's children till they reached the highest reader, when 30% selected such stories.

(7) "The answers tend to indicate an agreement between the motives which prompt voluntary reading and different stages in the development of the child's instincts. Adventure is the leading motive in the grades below the high school. Later, this crude instinct for nature is followed by the beginning of an appreciation of beauty and sentiment as represented in description of nature in forms of expression and in the analysis of character." — F. O. SMITH.

Without going into details, Mr. Smith has asserted fundamental sources of interest for high school pupils, — description, style, character.

(8) Mr. Atkinson regrets that "the high literary taste formed by the grammar school teacher is not maintained by the teachers of the high school." The upper class work is of low grade, but "all have interest in the portrayal of strong personality."

(9) "Parents seldom realize the intensity of this desire to read. Those who feel it and are not provided with reading, some of which is even sensational in the best sense of the word, may take up the worst kind of sensational reading. It is the golden opportunity to cultivate the taste and inoculate against the worst forms of the reading habit. The curve of this intense desire to read begins at 8, rises to 10, then more rapidly from 11 to 14, culminates at 15, then falls rapidly, nearly reaching the base line at 18." — E. C. LANCASTER.

Statement based upon records of 453 persons ranging in age from 12 to 25 years.

(10) "The special aims in studying fiction are: to enjoy the story; to picture life portrayed; to judge character portrayed; to trace character development." — M. E. SCHREIBER.

(11) "The most prominent feature of adolescence is the emotional life. The emotional nature seems to mature rapidly and nearly reach its maximum before the intellectual or rational

side, if they may be separated, has developed. The growth of the ethical nature, and the deep, broad intellectual interests, root in the emotional life of adolescence. If the instinct emotions are properly guided, they will pass over into permanent intellectual interests." — E. C. LANCASTER.

(12) C. H. Thurber finds the same relation between history and light fiction that we do between classic and current fiction. The more history a child reads the more apt is he to give history positive first choice, while the more light fiction he reads the less apt is he to give fiction or anything else a positive preference. He says, "If more historical and biographical literature of an interesting character were placed in our school libraries, some of the lighter classes of fiction could be dispensed with."

(13) "The testimony of about 75 normal students questioned on this point indicates, as do these figures, that the 'reading craze' most frequently begins at about 12 years of age and continues at least three or four years. Later, it is often opposed by increased responsibility in the way of home duties, school requirements, or social duties, and is often diminished in quantity and generally becomes more discriminating as to quality." — E. A. KIRKPATRICK.

(14) All investigators find the greatest interest in fiction. This is doubtless because it is the truest portrayal of life in its emotions and activities, which the reader can understand and with which he can sympathize. Wissler's range of choice is 66 to 36% for girls and 74 to 32% for boys. The decline is doubtless due not so much to the child's taste as it is to the fact that the upper grade reading books contain a large proportion of biography, history, science, and poetry.

Miss Vostrovsky finds a continuous rise in fiction in library choice with both boys and girls from 12 to 19 years of age.

C. H. Thurber shows a rise in amount of fiction read for children from 9 to 15 years, with the girls somewhat in advance of the boys. In the upper grades, however, there is a decline in

"first choice." This is due to the large number of foreign children who in the upper grades prefer history, biography, and science. Then, children of this age normally belong in the high school, so that this upper grade record can hardly be relied upon as showing a general condition.

(15) "The pubescent reading passion is partly the cause and partly an effect of the new zest in and docility to the adult world, and also of the fact that the receptive are now and here so unanimously in advance of the creative powers. Now the individual transcends his own experience and learns to profit by that of others. There is now unsolved a penumbral region in the soul more or less beyond the reach of all school methods, a world of glimpses and hints, and the work here is that of the prospector and not of the careful miner. It is the age of skipping and sampling, of pressing the key lightly. What is acquired is not examinable but only suggestive." — G. S. HALL, *Adolescence*, vol. 2, p. 474.

Dr. Hall bases his statements regarding adolescent reading on the records of R. W. Bullock, C. H. Thurber, E. A. Kirkpatrick, and Miss Vostrovsky.

(16) "The love story is usually the dividing line between the juvenile and the adult room" (for girls). — CAROLINE BURNITE.

(17) The most positive account of juvenile fiction is given by Miss Vostrovsky. Her record from 9 to 17 years is: for boys, 100% to 35%; and for girls, 100% to 9%. The girls stop reading somewhat earlier than do boys, and after the 17th year neither boys nor girls give any records.

George Griffith's records of the Utica schools show the same tendency away from juvenile literature and toward the novel of strong plot.

Abbott also finds taste maturing in the same manner.

(18) "The love of rime and verse comes into being with the first breath and outlasts mumps and measles, cold days and wet." — A. M. SHAW.

Miss Shaw deals entirely with elements of interest in stories for young children.

(19) Wissler finds a continuous rise in poetry interest from the second reader to the fifth for both boys and girls, though the interest of girls is the greater. In the lower grades, children select poems almost entirely for the sensuous elements, but the popularity of *Evangeline* and *Thanatopsis* in the upper grades shows the influence of sentiment.

C. H. Thurber's grammar school children, on a basis of 1000, show a rise from 89 at 9 years to 435 at 15 years for boys and 27 to 460 for girls.

(20) "The basis for judgment of children's books (*i.e.*, whether children should be allowed to read them) is first the ethical, second the dramatic, and after that atmosphere and style." — CAROLINE BURNITE.

Miss Burnite deals with younger children, but her article is suggestive of motives in the choice of reading.

(21) "Both sexes have a period in the earlier or perhaps middle teens when they are fascinated with reading, a kind of craze or intoxication of trying their wings in the great field of literature, to know what the great world is about, in the pin-feather stage, just before they are ready to launch upon it. The arduous work of the high school, as we know, distinctly tends to check this passion; sometimes doubtless for good and sometimes otherwise." — G. STANLEY HALL, N. E. A. Report, 1905.

Our records find this "craze" to be for fiction in the first year. To say, without qualification, that it is "checked" seems misleading. It gradually tends to other channels. It is doubtful if this change, or check, comes from the "arduous work of the high school." It seems more probable that it comes from a higher degree of mental culture to which of course the "arduous work" contributes.

(22) Allan Abbott tested several hundred high school pupils on the required college entrance English to ascertain their likes

and dislikes. He found that all the essays had the highest percentage of dislikes and in the following order:

Carlyle's *Essay on Burns*.

Macaulay's *Essay on Addison*.

Burke's *Conciliation Speech*.

De Quincey's *Tartar Tribe*.

Macaulay's *Essay on Milton*.

In concluding his paper he makes the following statements:

"A man in authority once told me that the critical essay was put on the list with the object of killing two birds with one stone, — the essayist and his subject. Apparently the effect had been successful, for both, to the boys, are dead."

"The common fault of all these books from the boys' standpoint is that they presuppose a reflective turn of mind, wide reading, and interest in the subtleties of style at a time when boys are naturally impulsive, ill-read, and scarcely masters of any style at all, even the simplest." — *Education*.

(23) G. Stanley Hall says (N. E. A. Report, 1905):

"The history teacher, even in the high school, is often too universitized in methods and ideals to recognize this need" (narration and biography). Dr. Hall believes boys and girls should read in the field of nature and modern science, but regrets that there are few suitable books on these topics.

(24) "In history and history stories, the most popular authors are Pratt, Coffin, Yonge, Henty, Abbott, Blaisdell, Plutarch, Montgomery, Scudder, and Sarah K. Bolton."

— E. A. KIRKPATRICK.

(25) Emphasizing the need of reaching history by the story, Miss Lowe says: "*Leather Stocking Tales* lead very naturally into Brooks's story of the American Indian, and that again into the history of the Indian wars and the early history of our country. When your boy reaches this stage he may be left to the path alone."

(26) Forbush quotes Elmer E. Brown from his report of the Oakland schools as follows: "While considerable interest in historical narrative can be counted on from the fifth grade upward, the clear superiority of such natural interest of the children does not come out till the ninth grade."

(27) "The history stories and the myths of the earlier stage bring the child naturally to the more careful and detailed study of history. The work at this time should be full of human interest. The time has not come for the more abstract studies of treaties, constitutions, and government documents. In the study of American history, the beginnings of our history appeal very strongly to children of this age. Well-written stories of the voyages of Columbus; of the expeditions of Drake and De-Soto; of the work of LaSalle and Marquette; of the landing of the Pilgrims; of the founding of Jamestown and St. Augustine; the winning of the West; the stories of David Crockett, Daniel Boone, and George Rogers Clark, have a very great fascination for the child at this age and will be retained with remarkable tenacity. This is the blood-and-thunder age of the child."

— E. B. BRYAN.

It seems from the results of this investigation that even the high school pupil would prefer a little "blood and thunder" in his history.

(28) "The most surprising and lamentable fact appearing in these answers is that almost no scientific books are being read and few that may be classed as scientific and literary, such as Burroughs." — E. A. KIRKPATRICK.

(29) There is irregularity and indefiniteness in all records of biography, science, and history. Wissler with his 2000 children makes little of them, and Miss Vostrovsky's rates are very low.

(30) "Girls have greater interests in the fields of action where affection and kindness are striving for the noble and true, and boys in that field of action where strength, courage, and

honesty of purpose struggle against the more material environment." — CLARK WISSLER.

(31) Mr. Abbott concludes that "girls and boys have a common meeting ground in books rich in both feeling and incident, that both like the current novels and enjoy the nearness of daily life (as in Miss Alcott or Hughes)." — *School Review*, 1902.

(32) "The heroes in the boys' stories who are most popular, who secure the most unbounded enthusiasm from the boy, are those scouts or detectives or sea captains who, forgetting their own safety, risk their lives for someone else. The person who is merely selfish is never a popular hero to the boy of these years. In the same way with the girl, while the emphasis is upon romance, mere self-achievement, the winning of wealth or power or position, does not in itself characterize fairly their leading heroes." — LUTHER GULICK.

(33) R. W. Bullock asserts that boys seldom read girls' books but girls read boys' books. (Others agree.)

Miss Vostrovsky found that more standard works were drawn by boys than by girls. (9 to 19 years.)

(34) E. A. Kirkpatrick in an investigation of 5000 children from the fourth to the ninth grade finds that girls read more poetry and stories than boys do, but boys read more travel and history. The poetry curves for boys and girls, however, are parallel throughout the grades. He believes that if history and travel gave more attention to what women have been and have done, girls would be more interested in these subjects.

(35) G. Stanley Hall says (*Library Journal*, 1908): "Differences in reading tastes between boys and girls, which are very slight in early childhood, appear several years before puberty and thereafter increase rapidly."

I do not find that they increase so rapidly as he indicates. Throughout the high school course there is a difference in taste, but the curves on classes of literature and elements in these classes are so nearly parallel for boys and girls that I believe

most classic literature interests one sex about as well as it does the other.

He further says that boys read more history, science, and travel than girls. What difference there is I believe is due to the fact that boys are interested in their own sex; more men travel and history tells more of men's adventure than of women's. But, after all, interest in these subjects is not a question of sex. It is determined for all by the form in which the matter is given.

(36) "Young children care most for motor images, and as the image tends to react in movement the dramatic interest is strong." — ISABEL LAWRENCE.

(37) "Poetry portrays the emotional side of life. It breathes the joys, hopes, fears, sorrows, strivings, and aspirations of humanity. It gives us the divine fire of genius, and teaches us the love of the beautiful, swings us into the world of imagination, and encourages us to do and to be. A poem is a work of art to be admired and enjoyed and felt. Music, beauty, imagination, passion, insight, inspiration, and faith are the essential characteristics of poetry; and these are what should be studied." — M. E. SCHREIBER.

Miss Schreiber has had experience as librarian and as teacher of English, so her suggestions on both matter and method are of value.

(38) Mr. Abbott makes similar comment in regard to the *Wonder Book* and *Gulliver's Travels*. "When we are young, we simply swallow the story as a story. When we reach our high school days, we can no longer do this, without the suspicion of something beyond. . . . Why should high school pupils, indeed, care for the skill with which Bunyan selects his types of moral conflict or the art whereby Hawthorne drapes the pure forms of classic story with the iridescent robes of romance?" — *School Review*, 1902.

(39) "Patient inquiry would discern in every normal child an instinctive appreciation of the good and the beautiful, at least

equal to the guiding light of our own adult experience. There is in fact a curious likeness between the poor impulse of a simple understanding and the aspirations of a mind broadly cultivated."

—F. H. WINTERBURN.

(40) "I believe there is a greater necessity for looking after the matter of reading during the adolescent period when habits of a lifetime are formed than for any other period."

—F. W. ATKINSON.

(41) "It is probable that the special reading tastes of boys and of girls may have their foundation in the history of the race. This does not mean that these preferences, however good in themselves, do not require direction." —CLARA VOSTROVSKY.

(42) Dr. Chase, commenting on the records of early reading furnished by several hundred men and women, says: "It is a matter of common mention that the tastes for reading change. Sometimes it is at the advent of puberty, sometimes at the very crest of adolescence. A deep significance is given when we note that this adolescent change often becomes the determining taste for life."

In her concluding article (No. 4) she summarizes her groups as follows:

"Three distinct reading stages are noted:

"*First*. Fairy lore and children's stories, from 7 to 13.

"*Second*. Greed for quantity as well as for excitement, complicated plots, quick action, love passion, from 13 on; the later limit is not easily fixed.

"*Third*. More serious reading habits, noticeably at 16 and well marked by 18 or 20."

(43) "Anyone interested in giving high school pupils an appreciation of literary style should read of Mr. Abbott's work in the Horace Mann School." — *School Review*, 1904.

(44) "In later adolescence severe logical study should take the place of browsing. . . . If, in early years, natural interests have been seized at the right time, not the few but the many may

take possession of their rightful heritage in the noblest thought of the ages."—ISABEL LAWRENCE.

(45) "The large amount of reading done by children outside of school, especially from twelve to fifteen years of age, the inequality of reading done by pupils in the same classes, the difference between the reading of boys and girls, the difference in kind of reading found interesting at different ages, the extraordinary influence of school association and school work upon the reading of pupils, and the effect of extensive reading upon the work of the school, all emphasize in the strongest degree the importance of teachers and superintendents giving a large amount of attention to this question. No question of courses of study in school or methods has half the significance in the mental and moral development of children that the question of children's reading outside of school has."—E. A. KIRKPATRICK.

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